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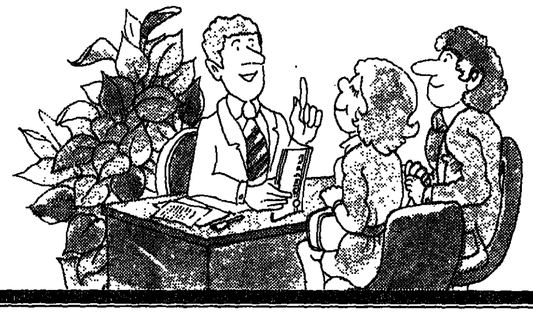

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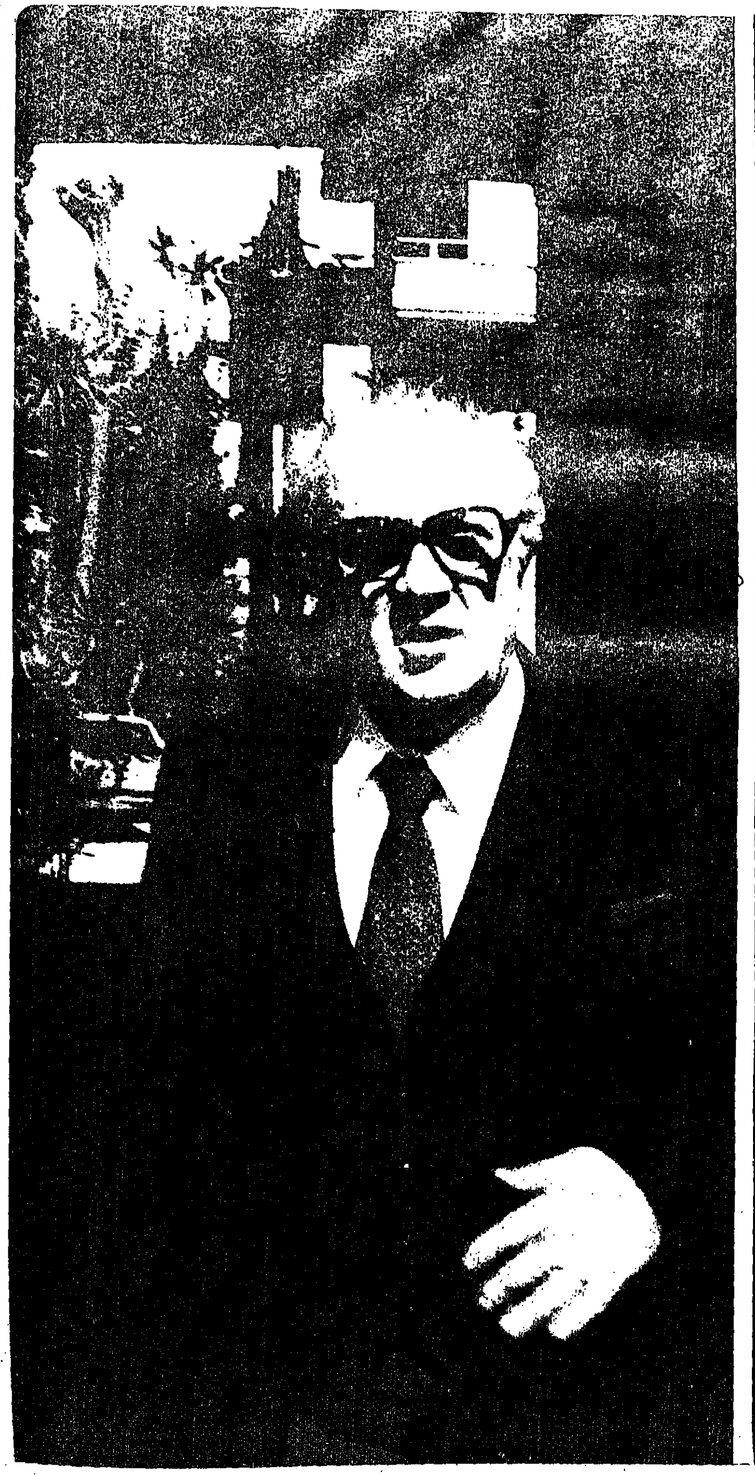
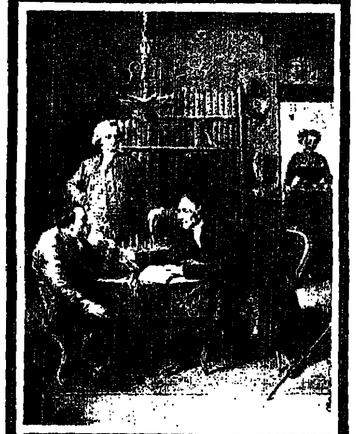


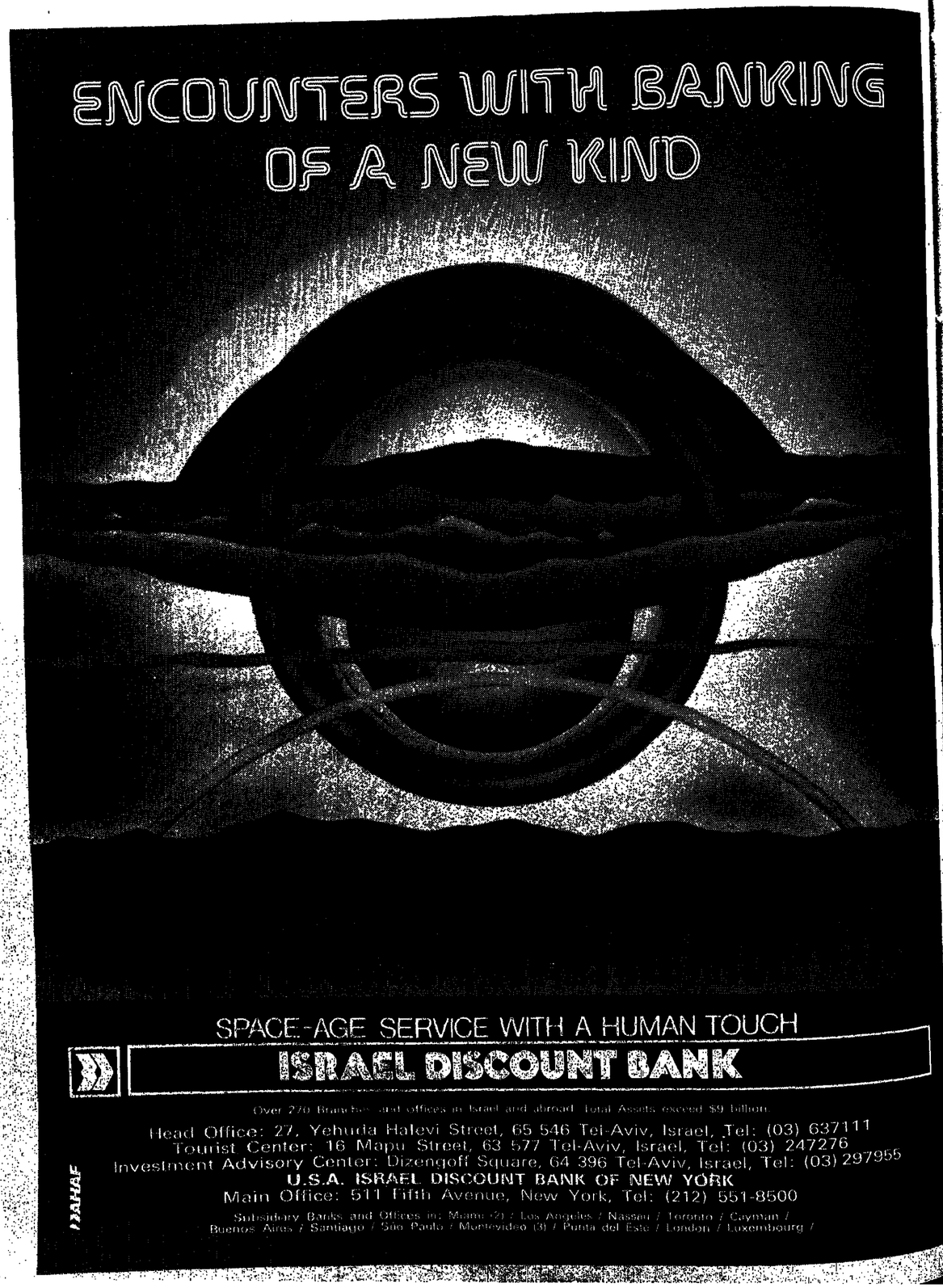
THE JERUSALEM POST MAGAZINE
Friday, March 26, 1982

FELLINI INTERVIEWED

JORDAN'S ROLE IN THE DISTURBANCES



JEWS OF PRUSSIA



Cover photographs by Angelo Genovese and Rahamim Israeli. Drawing by Moritz Oppenheim.

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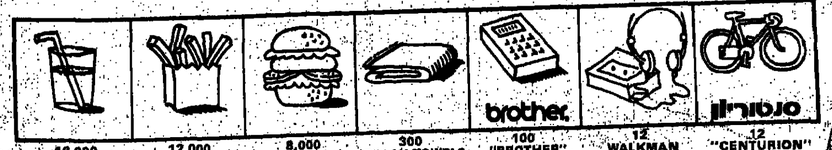

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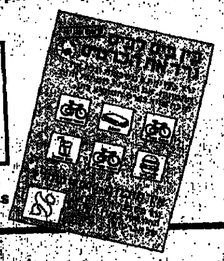

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(Sven Nackstrand)

Provocation from the East Bank

King Hussein has not given up hope of restoring Jordanian rule over the West Bank and is largely responsible for the current disturbances there, says ZVI ELPELEG of the Shiloah Institute.

JORDAN is playing a significant role in the current uprising on the West Bank. Decisions concerning members of the Village Leagues were recently made by the Joint Committee for the Affairs of the Occupied Territories in Amman. Members of the leagues who do not dissociate themselves will be put to death and their property will be confiscated. There may also be threats by the PLO and pressures by the oil countries that pump billions into the Hashemite coffers. However, it is not their interests that Jordan is protecting — it is protecting its own interests.

Three factors have directed Jordanian policy with regard to the West Bank since 1967: the aspiration to redeem the land lost in the Six Day War and regain sovereignty over that land; concern about the increasing influence of the PLO on the population; fear that an accommodation will be reached between Israel and the local representatives.

Despite the Rabat resolution in October 1974 that the PLO is the sole legitimate representative of the Palestinian people and despite King Hussein's declarations regarding the Palestinians' right to self-determination and to their own state, Hussein has not given up hope of restoring Jordanian occupation of the West Bank and its rule over the territory. In this sense, Hussein has faithfully followed the expansionism of his grandfather, King Abdullah, but his motives are even stronger. While Abdullah had a vision of a "Greater Syria," its non-fulfilment was not a threat to his regime, whereas Hussein has very good reasons to fear that any solution in the West Bank under either PLO or Israeli patronage could seriously endanger the regime on the East Bank. First, because there are a million Palestinians living there today; and second, because the Palestinians have acquired an unprecedented sense of nationalism.

In this context, the PLO's threat to the Hashemite regime is greater than Israel's. Palestinian independence under PLO patronage will inevitably stimulate the rise of an irridentist movement among the East Bank Palestinians: hence Jordan's objection to any expression of Palestinian nationalism. But independence under Israeli patronage will not have the same result, and Amman has therefore only reacted against Israel when it has seemed that Israel is planning something on the West Bank that does not take Jordan's interests into account.

The main idea underlying the political concepts of the Jordan branch of the Hashemites is that the Jordanians and the Palestinians are one people, and that the two banks are one land under the sovereignty of a ruler of the Hashemite dynasty. This same idea guided Jordan when it supported the Partition Plan of 1937, held talks with Golda Meir in 1947/48, and invaded Israel and annexed Palestinian territory; and when, between 1948 and 1967, it strove to make "Palestine" into the "West Bank of the Arab Hashemite Kingdom" and the Palestinians a part of the Jordanian entity.

THE PLO is Hussein's main opponent and ever since its establishment in 1964 there has been constant conflict between them. The conflict eased in 1967, but three years later the king would record the blackest page in his career when his Beduin regiment massacred over 20,000 Palestinians in the streets of Amman and in the forests of Ajlun. When he kept his promise that "there will not be a Palestinian house that does not mourn," and thousands of families lamented their dead, the king came out in 1972 with his "Federation Plans" that were meant basically to be a political victory after the physical destruction of the Palestinians had already been accomplished.

Playing the role of "big brother," Hussein ruled in the West Bank until 1967 with flowers and swords. Flowers were given to persons willing to conceal their Palestinian identity in order to identify with the regime, and swords were used against those not loyal to the throne. No less than 100 Palestinians were privileged to be ministers in Hussein's governments, while thousands of others were victims of the Jordanian Legion, and filled the notorious El Jaffer prison in the desert.

Even today, West Bankers call Jordanian rule *Sav el-Malak* (Curse the king), meaning that it is enough to curse the king in order to be sent to jail. Is this the same Hussein who is now accusing Israel of terrorist behaviour and obliterating the Palestinian entity?

Only twice in the last 14 years has the rivalry between the PLO and Hussein been interrupted — once after the Six Day War and now, after the signing of the Camp David Accords. After the war, both were worried that Israel would take advantage of its position in the West Bank and conclude an arrangement with the people which would exclude the PLO and Jordan. Lately, their concern has focused on Israel's efforts to encourage local representatives to take part in the autonomy talks.

Both times their cooperation has been *ad hoc* in order to avert the danger of an Israeli initiative to introduce autonomy. After the Six Day War they worried needlessly: Israel did nothing except wait for telephone calls from the Arab countries ... But now there are the Camp David Accords and the autonomy plan, and the danger for the PLO or Jordan is real.

The village leagues, which began to be formed in 1978 on the initiative of local representatives of the residents, unite thousands of people in the rural areas. Statements by their leaders recognize their right to negotiate with Israel. This has caused Amman to fear that something is developing that is liable to threaten their interests. Is the Israeli activity also a threat to Palestinian independence?

ALL THE present critics of the Israel government's policy, both internationally and in this country, answer this question affirmatively. Their main argument is that the autonomy plan is intended only for a transitional period of five years, and that what is going to take place afterwards is not independence but no more than home rule at best, and Judaization and annexation at worst.

This argument is based on the limits that the Israel government wants to put on the proposed autonomy during the transition period and on statements by Israeli personalities on the subject of future sovereignty in Judea and Samaria. According to the critics, these are the reasons for the refusal of local spokesmen to join the autonomy talks that began in May 1978, and the refusal of the municipalities to cooperate with the civilian administration that was established in late 1981. Another charge is that, while Israel is discussing autonomy, Jewish settlements continue to multiply on the West Bank.

Some of these arguments are only partially valid, and they ignore the most important factor: that the PLO and Jordan, by means of threats, economic sanctions and political assassinations, are dictating the reaction of the people to the peace process and the autonomy plan. They are not doing this because they care about the Palestinians in the territories. These tactics have little to do with the welfare of the people and the desire of many of them to resolve the problems peacefully.

The Camp David Accords do not promise the Palestinians immediate fulfilment of all their aspirations, but they promise more than has ever been promised before. In these agreements, the term "full autonomy" for the Palestinians is used for the first time; they speak of "the resolution of the Palestinian problem in all its aspects" and of "the legitimate rights of the Palestinian people."

There are Israelis who see the autonomy as a transitional stage to Israeli annexation. On the other hand, there are many Israelis at the decision-making level who foresee the development of the autonomy into a Palestinian state. There are those who fear such a development and those who welcome it.

THE PROBLEM of Jewish settlements and the question of future sovereignty should not have been a stumbling block preventing local spokesmen from coming to the negotiating table: the purpose of negotiation is to bridge gaps. But even if there were voices in favour of negotiation, those voices have been silenced by the PLO and Jordan.

Moreover, the declared position of the PLO is that they will not join Camp David. Not because of the content of the agreements, but because it would mean recognizing Israel, and such recognition is against the PLO's principles. The PLO is willing to accept control of the West Bank and the Gaza Strip, but only if this is done without Israeli intervention. The leadership suggests that the territories be put under UN trusteeship for eventual transfer to the PLO.

The position was, therefore, that it was futile for Israel to suggest the inclusion of the PLO in the autonomy negotiations and that the West Bank mayors were unable to take part in the negotiations because of pressure by the PLO and those dependent on the services of the Jordanian government. The only choice left to Israel was either to inform the Egyptians that the autonomy talks could not be continued and to keep the territories under military rule, with all the undesirable consequences entailed, or to establish civilian administration, which would enable those interested to act in the direction of autonomy independently of outside influence.

In reaction to Israel's attempt to encourage local cooperation, the PLO sent terrorists to execute people in the West Bank. Jordan, the PLO's current partner, was quick to join in by threatening the death penalty, and the *Shabab* was ordered to go out into the streets of the West Bank and demonstrate, block roads, throw stones and interrupt everyday life.

What was forgotten in Beirut and Amman was one elementary fact: that since 1967, Israel has allowed the PLO virtual freedom of political activity in the territories, including the financing of local newspapers and propaganda. Israel has permitted West Bankers to receive their salaries and other moneys from Amman, and to get licences and jobs from there. Israel established the "open bridges" policy. None of this was mandatory under international law: Israel acted out of good will. And Israel's enemies took advantage of all this. Is there anything wrong if Israel now reconsiders the situation and prohibits some of the things that it has permitted in the past?

AS FOR the Palestinians in the territories, they would be well-advised to look at the past before choosing their future steps. They should remember that all the solutions proposed in the past were rejected by their leaders with their uncompromising stands.

When they were on the verge of independence in 1948 and their leaders established their own government in Gaza, those Arab states that recognized it withdrew their recognition within two weeks. Even before that, in February, the Palestinian spokesmen had turned to the Arab League in Cairo and requested the establishment of at least a Palestinian administration in place of the British administration. The answer they received was an absolute refusal. Throughout history the Palestinians have always been given the job of lubricating the wheels of the inter-Arab rivalry.

There has been a ceaseless argument as to whether in 1948 the Palestinians were instructed by their leaders to flee their country. However, there is no question that those same leaders all found refuge in the main cities of the Arab countries. It is still easier to give orders from Beirut and Amman than to fulfil those orders in Nablus and Gaza.

Objectively, those in the region who are most interested in solving the Palestinian problem are the Israelis and the people in the territories. Israel cannot achieve peace without helping the Palestinians in the territories to attain independence. And the people there cannot expect that their hopes will be fulfilled by either the PLO or Hussein. Neither is capable of recapturing the West Bank and the Gaza Strip. What they are capable of is causing great suffering to the people — something they have been doing all along.

In the West Bank and the Gaza Strip there are independent leaders. They must dare to join the proposed autonomy negotiations, even if this does not result in complete independence. Without autonomy, there certainly will not be any development that will bring them independence. With autonomy, they will at least have a fighting chance. In considering their attitude they should bear in mind that, whatever the intentions of the Israeli policy-makers, autonomy must inevitably lead to eventual independence.

It is not only the people of the territories who are apprehensive. So are many Israelis — those who see the autonomy as a step towards a Palestinian state which will endanger Israel's security. But perhaps the process will help them to learn that they can live together peacefully and that peace of that kind is more important than agreements with the rest of the Arab world. □

Who shot H.A.?

Millions of TV viewers throughout the world were glued to their sets for weeks, awaiting the key "Dallas" episode that would reveal who shot J.R. Ewing. The same episode will be aired on Israel TV in the coming weeks, but it is likely to face heavy competition from another shooting that mystifies Israeli historians and complicates our politics.

The fatal shooting of Haim Arlosoroff on June 16, 1933 is an unsolved case that re-appeared in Israeli headlines recently. Prime Minister Begin feels the time is right for an investigation of the 49-year-old crime, and recommends the establishment of an inquiry commission.

Whatever the results, this case is sure to make interesting reading in the weeks and months ahead.

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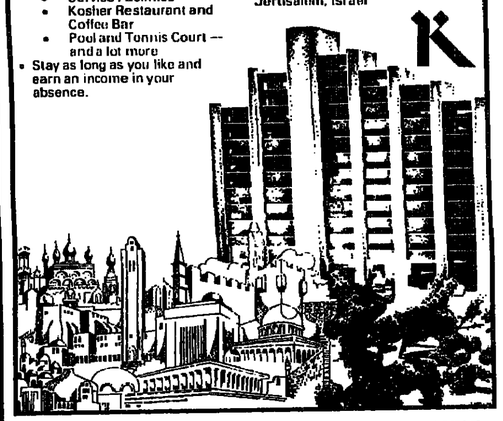

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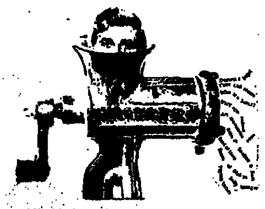

WITH PREJUDICE
By Alex Berlyne

Alex Berlyne's mind is either a fount of erudition or a rabbish dump, depending on your point of view. In the ten years "With Prejudice" has been appearing in *The Jerusalem Post*, the column has dealt with such abstruse topics as Anal (a language *spoken in Burma and Manipur*), the way Shakespeare's puns crop up in comic *postcards four centuries later*, and the age-old question of "Who is a Sioux?" With tongue planted firmly in cheek, Berlyne lovingly assails nearly every institution hallowed by man.

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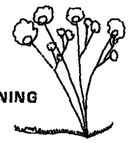

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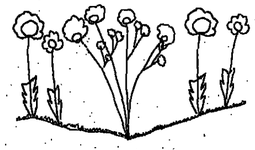

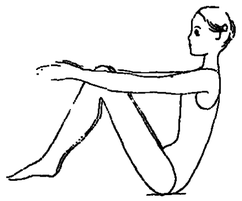

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IS 250

Blood-bath at Hama

Last month's uprising in Hama was nothing less than a popular insurrection, revealing the extent of the resentment of Syria's majority Sunni population against the Assad regime. DAVID BERNSTEIN reports.

SYRIA *this month celebrated the* 19th anniversary of the 1963 coup that brought the ruling Ba'ath party to power.

According to reports in the strictly controlled Syrian media, hundreds of thousands of citizens marked the event by taking to the streets in a "spontaneous" show of support for the regime of President Hafez Assad, now in its 13th year.

In Damascus itself, Assad was *shown on Syrian TV borne aloft on* the shoulders of the capital's citizenry after addressing a mass rally in the heart of the city — the revered and popular leader accepting the homage of his loyal and loving people.

The troubles Syria experienced in recent months — the spate of devastating car-bomb attacks in Damascus, an abortive coup attempt and last month's blood-bath in the northern city of Hama — were all conveniently blamed on outside enemies supporting the outlawed Moslem Brotherhood: the American Central Intelligence Agency, Iraq, Jordan and, *predictably*, Israel.

In short, the picture presented on March 7 was one of a popular, stable regime enjoying the support of the masses while successfully confronting a foreign-inspired campaign of violent subversion.

That picture is, however, quite misleading — and, it would seem, deliberately so. According to reliable reports from Syria, this *month's mass demonstrations of* support for Assad were almost wholly fabricated, with the regime's stalwarts being bused from place to place, provided with the appropriate placards while the state-controlled TV cameras zoomed in.

In fact, the minority Alawi regime that has ruled Syria for the past dozen years has just weathered what many observers believe was its most serious challenge to date. Despite *the show of bravado, they add, the* implications of what happened in Hama last month are likely to plague that regime for many months to come.

WHAT, precisely, did happen in Hama, and why has it been seen as so much more serious than any of the other challenges to the Assad regime in the past few years?

According to the official Syrian version, as reported to Assad by the Ba'ath branch in Hama, the trouble started on February 3 *when the* Moslem Brotherhood in the city "went on the rampage."

In their cable to Assad, the Hama Ba'athists said the Brotherhood suddenly took to the streets, opened fire indiscriminately on the city's citizens, and slaughtered party members and their families in their homes.

"The Brotherhood criminals mutilated the bodies of their victims, set fire to shops and looted government institutions," the cable said, "annihilating entire families of women, men and children, brutally killing all Hama citizens who refused to open their doors and give them refuge."

It went *on to note that the* Brotherhood — "motivated by their black malice like rabid dogs" — had paralysed the economic life of the town, the fourth largest in Syria, and assassinated "the élite of our youth, doctors, military personnel and scientists."

However, the cable concluded, there were rapid reprisals against both the Brotherhood and their sympathizers in the town. The security forces *mobilized immediately* and "taught the murderous criminals and those who *sympathized with them a lesson* which has stopped their breath for ever."

Assad and other Syrian leaders claimed subsequently that they had proof the uprising in Hama had been instigated by the CIA, working closely with the Moslem Brotherhood and aided by neighbouring Iraq and Jordan.

SO MUCH for the official version, *which differs substantially from the* picture that has begun to emerge from the scraps of information gleaned from both Arab and Western sources in recent weeks.

*In the first place, the role of out*side elements in the Hama uprising appears to have been grossly exaggerated by the Syrians, presumably in an effort to shift attention away from any suspicion of widespread domestic discontent in Syria.

While there are grounds for believing that both Jordan and the rival Ba'athist regime of Saddam Hussein in Iraq have in one way or another been supporting Assad's opponents in Syria, including the Moslem Brotherhood, neither was *in a position to instigate an uprising* on the scale of that which took place in Hama last month.

For it is clear now that what happened in Hama was a broad-based *popular revolt in every sense* of the word. The revolt appears to have been sparked off by a heavy-handed but routine security operation against the Moslem Brotherhood in the city, one of the organization's three main strongholds in northern Syria.

Opposition activists, presumably members of the Brotherhood, reacted by going into the city's mosques and calling on the local population — heavily orthodox Sunni — to take up arms against their Alawi oppressors.

The response, according to most accounts, was quite phenomenal. Ordinary citizens in their thousands grabbed hold of whatever weapons *they could and turned on the local* garrison, which, not prepared for an uprising on anything like this scale, was swiftly overcome.

For almost a week last month, *from* about February 3 to February 10, it now emerges, the Sunni populace of Hama, *spearheaded* by the Moslem Brotherhood, was effectively in control of the city.

This was quite unprecedented, and the regime's response bordered on panic. Massive reinforcements, *including two and a half armoured* brigades and thousands of helicopter-borne commandos, were dispatched to Hama from all parts of Syria, with some units even drawn from the Syrian occupation force in Lebanon.

Simultaneously, the garrisons in Syria's other major cities — especially the capital, Damascus, and the predominantly Sunni northern cities of Homs and Aleppo — were *heavily reinforced, and a massive* and highly effective news blackout imposed on what was happening in Hama.

Most observers are agreed that these two measures probably saved the Assad regime, for, apart from *some reports of unrest in the* Mediterranean port of Lattakiya, the revolt was successfully confined to Hama itself. Had it spread, as the Sunni in Hama clearly hoped it, would, there is some doubt that the regime would have been able to *regain control of the situation* — and had it done so, the carnage would have been horrendous.

As it was, government forces took over two weeks to regain full control *of Hama. And* to do this, they had to flatten large sections of the city; casualties *numbered in the* thousands. Some estimates, evidently exaggerated, put the number of dead as high as 10,000, with even the most conservative speaking of *more than* 2,000.

It now seems clear that the carnage in Hama went far beyond what was inevitable in the quelling of a local revolt, and that the government forces were determined to teach the local Sunni population a *lesson that would serve as a deter*rent not only to them but also to their co-religionists elsewhere in Syria. There are signs that the troops were out to spill as much blood as possible, and were not particular about whom they killed: *men, women or children. Any house* from which shots were fired was simply razed, and its inhabitants slaughtered.

Whether or not the lesson of Hama will have the effect of in*timidating Syria's majority Sunni* population remains to be seen. But the brutality the regime was forced to use is in itself an indication of the hostility the Sunnis harbour for their Alawi overlords — a hostility which, the events in Hama have shown, is not confined just to the Moslem Brotherhood, the Iraqi-based Mujahedeen and other organized opposition movements, but appears to be shared by the *country's Sunni population as a* whole.

Assad managed to keep a tight lid on the revolt this time, but he cannot be certain that on another occa*sion he will be so lucky*, and that a similar Sunni revolt in one city will not, in fact, spread and become a country-wide phenomenon.

Compounding whatever doubts he might have on this score are the doubts he must now have about the *loyalty of his army.*

At the height of the Hama uprising there were several reports of mass desertions of Sunni soldiers to the rebel side; one armoured brigade was said to have deserted en mass. Most of these reports were *undoubtedly exaggerated, grossly* so. But it now seems clear that dozens of Sunni soldiers, many with families in Hama, *did* in fact desert, and that the desertions *were* on a scale unprecedented in recent Syrian history.

While there is little reason to doubt that the Alawi establishment's grip on the army remains firm — there are few Sunnis in senior positions, and these are *viewed as "traitors" by their co*religionists — a red light has un*doubtedly flashed for the regime.* For the rank and file of the Syrian armed forces are preponderantly Sunni, reflecting the demographic structure of the country as a whole. *The Sunnis make up some 68 per* cent of the population (Alawis are only 12 per cent), and their loyalty can no longer be taken for granted.

This will undoubtedly greatly complicate the regime's task in maintaining internal security, *reducing it to reliance only on those* units whose loyalty is not in doubt — such as the notorious "Defence Platoons" commanded by Assad's brother Rifaat and made up almost entirely of trusted Alawis.

WHILE ASSAD appears to have weathered the storm for the time being, his regime has undoubtedly been severely shaken.

The uprising in Hama followed a *serious army-based coup attempt* earlier this year, which Assad only narrowly managed to put down.

The involvement of Sunni officers, reportedly up to the rank of colonel, in that coup attempt, desertions among the Sunni rank and file *during the Hama uprising*, have revealed cracks in the army — and these will have to be taken with the utmost seriousness by a regime which depends for its ultimate survival on the loyalty of its armed forces.

Although the Moslem Brotherhood, the main organized opposition group involved in the Hama uprising, did undoubtedly take a severe beating in the city, it has by *no means been crushed.*

Past claims to this effect have been disproven by the series of devastating car-bomb attacks in the heart of Damascus and in other major Syrian cities. Damascus itself has been converted into a virtual *armed camp as a result of these at*tacks, which can be expected to continue — perhaps even with added vengeance following the regime's brutal bloodletting in Hama.

ULTIMATELY, however, most Arab and Western observers appear to agree that the main threat to Assad probably lies within the Alawi community itself.

This has been bitterly divided ever since Assad jailed his main *Alawi rival, Salah Jedid, soon after* coming to power in March 1970. Jedid still commands considerable — and, according to some reports, growing — support in the Alawi *community and, more important,* within the armed forces.

Still, despite Assad's growing alienation from the bulk of the country, with the possibility of a broad-based Sunni revolt now more than just theoretical, despite the *erosion of his power base in the* Alawi community and in the army, and despite his deep isolation in the Arab world — the general consensus is that Assad's early demise cannot be counted on. □

هكذا من الأصل

Fellini's final third

FEDERICO FELLINI cannot get financial backing for the movies he still wants to make. In an interview with the Post's JOAN BORSTEN in Rome, Italy's top director blames his situation on the 'weakness and exhaustion' of the cinema industry.

THE ROMANS are notoriously unpunctual, arriving for appointments hours, even days, late. Not so Federico Fellini, Italy's foremost filmmaker, the director whose vision of life, and ability to translate that vision into celluloid, has had an indelible effect on movie-goers around the world. Promptly at 11 a.m. he arrived at his current headquarters — a tastefully furnished ground-floor suite located in a fine old building on the Corso d'Italia, not far from the famous Via Veneto, whose circa-1958 café society he immortalized in *La Dolce Vita*.

Contrary to the predictions of his favourite Indian astrologer, the last two years have not been easy for Fellini. Since completing *City of Women*, which achieved neither the critical nor the commercial success of *La Strada*, *La Dolce Vita*, *8½*, or *Amarcord*, no producer has volunteered to finance any of several films Fellini still wants to make before calling an end to his prolific career.

"I don't have much more to say," admitted the greying, balding maestro, elegantly attired in black velvet jacket, burgundy vest and tie, grey slacks and well-shined shoes. Recently turned 62, he sees himself as having entered the final third of his life, able to take a leisurely look back over the frenetic first third, his youth, when he acquired most of the experiences he retold in the second third, which was his prime.

Despite the lack of money men — he has always had producer problems, even when mounting those films which went on to win Oscars in Hollywood and Golden Palms in Cannes — Fellini was in a good humour, exuding the famous charm.

"I've been making movies for maybe 35 years and have always been told that this year will be the last, that the film industry is in crisis," he said. "So we must think and change or go back to writing for newspapers or painting pictures or acting in vaudeville. The problem now is that the crisis is more anguishing than in the past, because the entire situation of the country is in crisis. So, also the movie industry, which is necessary, but frivolous."

THOUGH ITALIANS are plagued by crime in the large cities, political instability and an economic recession, the commercial cinema industry is still in reasonably good shape. The public has at last begun to weary of the *piccolo schermo*, the small screen. Since 1974, when the supreme court ended the state's monopoly of the air waves, dozens of private stations have beamed hundreds of movies each week into homes up and down the peninsula. Until 1980, only American films like *Grease*, *Star Wars* and *Close Encounters* or major Italian productions with local comedy stars like Alberto Sordi, Nino Mandredi and Adriano Celentano, could drag Italians away from their TV sets. But in the past two years approximately 150 domestic comedies have been produced, many of which did better at the box office than *Raiders of the Lost Ark* and earned their investors impressive returns.

By contrast, only a handful of the directors whose talents put Italy on the international cinema map are working at present. The few who were able to finance films lost money for their producers. *City of Women* sold fewer tickets than *Apocalypse Now* and *Kramer v. Kramer*. Francesco Rosi's *Three Brothers*, currently a best foreign film Oscar nominee, was less popular in Italy than in France. The last effort of the Taviani brothers, who scored an international hit with *Padre Padrone* in 1977, was as disastrous as *Tragedy of a Ridiculous Man* by Bernardo Bertolucci who, like Lina Wertmuller and Sergio Leone, is now working in the U.S. — which does not surprise Fellini. "It is our tradition to have seasons of emigration."

IT IS NOT ONLY in Italy but in the whole world that the cinema industry is in crisis, he says, and instead of making films, he now spends time giving interviews about the craziness of the situation. Once a week, he estimates, a newsman asks for a diagnosis and he is forced to repeat "the same silliness."

Apologizing in advance for having nothing very new to say, and qualifying his comments with the reminder that his point of view is that of someone who thinks movies are the most important thing in the world, he settles back into his well-cushioned armchair and pulls closer that of his young secretary/assistant Filomena. She is the Italian-born daughter of an American, and her task is to translate into English the few words Fellini doesn't know, or thinks he doesn't know, and to remember where he has got to in his monologue if is interrupted by a phone call.

"It is a crisis of the planet of the galaxy," he resumes. "Movies are passing through a season of weakness and exhaustion. We are tired after making 10,000 films. Every kind of action becomes exhausted. I don't think it is possible to produce nice, agreeable pictures if you do more than 50 a year. Like it is impossible to write more than 50 good books or paint more than 50 good pictures. Our society pretends to nourish itself through frantic activity, but really it is eating itself up. Society is like a big mouth that has eaten its entire body and is now eating itself.

"We have made too many movies. This disproportionate, emphatic production of pictures has taken away the power of movies. They have lost their authority and seductiveness. We have been submerged in images. It is as if all the streets and squares, all the walls of the homes, were full of paintings. So you need no more to go to museums to see paintings of great artists. It is the same with cinema. Our eyes are bursting. We have been bombarded with images. Added to this is the inundation of television and advertising. Advertising has taken possession of the visual arts, lowering their level. Products, products, products. Cars. Shoes. Planes. The Mona Lisa used to sell mineral water, so when you see the real painting you think of mineral water."

This crisis in the images seen until now through the ritual of moviegoing, he suggests, coincides with a crisis of ideas. Suddenly a happy metaphor strikes him, bringing a pleased smile to his face. "Cinema is biting its tail," he says, "because it is trying to come back to its beginnings and make pictures about adventures and fairy tales. It gives me a feeling of something ending."

THERE ARE THOSE in the Italian film industry who wonder if what is "ending" might not be the ability of the country's most creative minds to relate to the public. It is not only that audiences have changed everywhere — in Italy as in America, ticket buyers are now aged between 14 and 22. But many Italians also feel that their best filmmakers, like their best novelists, have ceased to either entertain or inform or address the problems of contemporary society: terrorism, the break-up of the family, unemployment, the lack of values in politics, the contempt for ideology.

"Most dramatic films being made today are either imbued with ideology, or too highly intellectual, or personal exercises," warned critic Italo Moscati.

FELLINI doesn't take Moscati's warning personally. He sees himself as a storyteller, and considers each of his stories to represent a period of his life.

Through his films, audiences around the world have experienced vicariously whole chunks of his rather incredible existence, submerged themselves for several hours in a peculiarly Fellinian world populated by both real and imaginary characters who, like his themes and scenes, often overlap from one movie to the next. His childhood in the seaport town of Rimini, north of Rome *(Amarcord)*. His romance with clowns, which began at 10 when he ran away from home and joined Pierino's circus, where he looked after a sick zebra *(Clowns)*. His return to a much changed Rimini after the war, which he spent writing sketches for a travelling theatre troupe *(I Vitelloni)*. His love affair with seductive Rome, "less a city than an apartment" *(La Dolce Vita, Roma)*. His women *(Juliet of the Spirits)*.

If *City of Women*, made by the

same filmmaker who created *La Dolce Vita*, was not successful, Fellini does not worry.

"It did all right in Italy," he says, making it clear that his passion is making films, not following up on their commercial fortunes, but at the same time fascinated that his most recent offering was a hit in a country like Israel. Perhaps the breakdown in communication between filmmakers and their public, he says, is part and parcel of society's evolution and liberation.

"We no longer go to the movies as we did 20 or 30 years ago, with curiosity, expectation and faith. Everyone can take a plane and run off for a weekend to any place in the world. The average man in the street can take his family and go to India, Jamaica, Tahiti. This takes the prestige away from pictures. What wonderful places, what locations, they used to say. Now they don't need movies, they can go themselves.

"The general well-being of the whole planet is also a reason why people don't go to movies. They can no longer expect a fantastic voyage to some place they can't go themselves. There is also the freedom of sex. Don't misunderstand. I'm for sexual freedom, but it removes the possibility of dreaming by going to the movies. You don't need to go into a dark room to dream about life.

"You can meet Anita Ekberg in the streets. You can be Tyrone Power or Robert Taylor. You become the hero of your daily life, your own fairytale. You don't need to read it in a book or see it in a movie. You are your own movie."

HOW DOES Fellini explain the current demand for popular comedy? Not comedy in the tradition of Harlequin and Punchinello, nor even the gags he wrote at the beginning of the '40s for comedian Macario's first films, but light, mindless situation comedies.

"A vulgarization of images which is also barbarous," he says, "but part of a process of decadence which brings with it the decline of good taste, culture, spirituality. You lower your standards in order to reach the masses, so audiences change. Someone, I don't know who, a philosopher or a doctor, said that we are what we eat. If this is true on a physical plane, then it is also true on a spiritual and a psychological plane. We are what we read, what we see. If we see stupid, bad, vulgar things, we become a little more stupid, naive and vulgar. It's as if two mirrors were facing each other, reflecting each other. Audiences become worse and worse, and so, therefore, does their culture.

"But I am not pessimistic. I think there is hope as long as one man still has the will to tell a story, to say what he has seen or felt, and another the will to listen. I think it is possible to move through a period like this, of confusion and obscurity, watching human beings, learning from them. So the process can be healthy in the sense that having gone through this, movies will again find their prestige, authority and aristocracy.

"I don't mind when I hear that 45 cinemas in Rome are no longer operating and another 45 have been turned into supermarkets and discotheques. Why in a town like Rome do we need 200 movie theatres? I don't know. Where are 200 good movies? When there are only 10 cinemas, what will be projected will be much better than what we are now seeing."

MONOLOGUE over, Fellini takes a phone call at his desk. Behind him are three framed Tarot cards. Across from him is a large Indian plate, sent from New Delhi for inspiration during pre-production of *City of Women*. All bear witness to his tendency to "believe more than not in the unexpected and unpredictable," and his constant cinematic search for the meaning of destiny.

The office is watched over by a massive black-and-white enlargement of a clown, but there are no film posters. The walls are covered with pictures. One sketch is inscribed: "To Federico... from Paul Gaugin." The bookshelves are filled mainly with encyclopedias and volumes on Art. Often, in preparation for a film, he returns to his first profession and makes sketches, designs and figures in an attempt to fix and clarify what he wants to say.

What are Fellini's plans? Some in Rome say the poet of modern cinema will begin a new movie to be financed by expatriate Dino De Laurentiis.

"I am preparing an American-coproduction and I am working on two or three projects, but when or where or whether I will make them I don't know," he says.

"I have had great seductive offers to go to America. I have always comforted myself with this hope. But in bad faith. I know I can't make movies in a country where the language, customs, religion, myths and rituals are different. I have to stop deluding myself, telling myself that if the situation comes to a crisis I will go to the States. I dream, but my dreams are illusions.

"To be sincere and honest, at my age, with my habits and my existence as a creator, I know I cannot express myself through another language about a culture I don't know. How can I be so presumptuous as to explain America to Americans? I am not a journalist. I have no confidence in my ability to understand so quickly what I see."

With that he winks, smiles broadly, embraces the reporter and ends yet another interview. □

(Top) *Fellini talking to Joan Borsten* (Below left) *Scene from "Amarcord"*, (below right) *"City of Women."*

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Berlin, April 1933: the beginning of the anti-Jewish boycott.

End of an Illusion

SHOSHANA M. RA'ANAN sees a documentary exhibition in Bonn on the Jews of Prussia, which shows their contribution to German society and the way they were repaid for it.

THE JEWISH poet and philosopher Moses Mendelssohn owned 20 porcelain monkeys — not because he particularly liked monkeys or porcelain, but because in his time all German Jews were required by law to buy a piece of porcelain on every family occasion — a brit, a wedding, setting up a home, a death — to bolster the sales of the royal manufacturing house.

This was one of some 15 special edicts concerning Jews enacted by the renowned 18th-century ruler of Prussia, Frederick the Great, and it emerges in an unusual documentary exhibition, "Jews of Prussia," currently being shown in the West German capital, Bonn. It is scheduled to go on view in other leading cities, including Hamburg, Duesseldorf and Frankfurt, during 1982 and 1983.

THE EXHIBITION at the Wissenschaftzentrum — the Science Centre — consists of more than 1,000 blow-ups and montages portraying Jewish life in Germany. It is, in fact, a dramatic barometer of history, providing graphic evidence that when the Jews prospered, so did the country, and when they died, so did Prussia.

The display is the brainchild of Dr. Roland Klemig, director of the Picture Archive of Prussian Culture in Berlin, who assembled it to complement — or, rather, counteract — a huge exhibition glorifying Prussia which ran in Berlin for six months last year. This practically ignored the contribution of Jews to German society and the way that society repaid them.

STRETCHING in time from the Crusades to the Holocaust, the exhibition has as its emblem a yellow Star of David with the Prussian eagle superimposed. "But," Dr. Klemig stresses, "'Jews in Prussia' is not only the problem of Prussia, not only the problem of Germany. It is the problem of the Christian world — from the Crusades to the oil crisis."

One of the striking statistics in the exhibition is that at no period did the number of Jews in Germany exceed 1 per cent of the total population. This makes the mark they left in all areas of life all the more astonishing. Especially impressive is the panel telling the story of the fashionable Berlin literary salons at the end of the 18th century — Jewish homes where Jews and non-Jews met regularly, at a time when there were no more than 500 Jewish families in the city.

A slide show depicts the story of a Jewish family that lived in Prussia from 1720 to 1939. A number of panels show the development of the Jewish press from 1750 onwards. Jewish loyalty is given prominence in pictures and figures of World War I: there were some 100,000 Jews in the German armed forces, 80,000 of them at the front and 12,000 dying for the fatherland.

The development of Zionism in Germany is also shown. There are some visual treats in a series of scenes of festivities — the holy days, a wedding, a brit mila, a bar mitzva. But the exhibition which, according to Klemig, exemplifies "the end an illusion," terminates on a tragic note of barbarism and destruction. One of the most shocking pictures, along with blow-ups of concentration-camp inmates, is the photograph (shown on opposite page) of a group of priests garbed in their clerical robes, their faces serene, their hands raised in the Nazi salute.

Among the Israeli sources of material are Yad Vashem, the Israel and Tel Aviv Museums, Beth Hatefutsoth and photographers Werner Braun and David Rubinger. □

The Fraulein

The hostility of a fraulein at an orphanage in Rumania did more to wound DAN STEINBACH than his experiences in Nazi labour camps. SUSAN JO GARDOS tells his story.

MY PARENTS took turns carrying me on the long, long march from Czernowitz to Nikolaev, on the Black Sea. I was just three years old when we were dragged off to a Nazi labour camp. When I was born, in 1938, Czernowitz was part of Rumania, but it changed hands so many times I don't even know who it belonged to when we were pushed out. The Rumanians were expelling Jews across their borders into Russia at that time, so that the German death squads, the *Einsatzgruppen*, could get them.

How we escaped them I shall never know. No doubt they had their hands full murdering the Jews of the southern Ukraine. *Einsatzgruppe D* did, in fact, sweep through Kishinev and Czernowitz in 1941, but they didn't make a thorough job of it.

My memories of that time are very hazy. One thing I can say for sure: I never thought that there was anything odd about growing up in a labour camp. That was the norm. That was reality. I was not unhappy.

Before the war, my family was quite well-to-do. Our "estate" in Czernowitz consisted of a big complex of connected buildings, including stables for horses, my maternal grandfather's furniture factory, dormitories for his workers, both Jewish and gentile. I saw it once after the war, when it lay in ruins, but in my mind's eye I can picture its earlier grandeur.

The war hit very suddenly, or so it seemed. My mother's 17-year-old sister was raped by a German soldier. Our whole family, including my grandparents, were forced to march for several weeks to the labour camp. This one was run by the Wehrmacht, not the SS, and therefore was slightly less rigorous, although many of the inmates died of hunger, exhaustion and disease.

Death didn't make a big impression on me at the time. I remember, for instance, when my grandfather died after a soldier hit him on the chest with the butt of his rifle. So many people had died, it seemed to me just another way of saying goodbye.

My father, a proud man, couldn't adjust to the humiliations. One day, after the male prisoners had been forced to run round and round in a big circle, urged on by soldiers wielding whips, he took off — escaped into the woods. At first he tried to join the partisans, but they turned out to be just as anti-Semitic as the Germans, if not more so. Finally he joined the Red Army, and went all the way to Berlin with them. We saw him once — just once — after the war, but our family never "jelled" again. He lives in Soviet Czernowitz to this day.

THE LABOUR CAMP seemed very big to me. It contained men and women, children and old people. Yiddish was the language I heard most frequently, but I don't think all the prisoners were Jews. The old folk looked after us during the day while the able-bodied adults worked at their different trades and tasks. I recall women being engaged in sawing trees. One old man taught me Hebrew. I played with the other children. I never took a bath. We slept on piles of hay inside an old, abandoned theatre, with half the roof missing. In the evenings, parents sat picking the lice off their children, like monkeys in the zoo. I didn't miss my mother during the day: there were so many people around, I was never lonely. Children often died, too, and that also seemed natural to me.

There was barbed wire and watch-towers and sentries, but I'm not sure the camp was totally sealed off. If it was, I don't understand how my mother, who was a gutsy woman, managed to sneak out at night and forage for food in a nearby village, bringing me boiled eggs, potatoes, turnips, whatever she could find. She had a sixth sense for survival, my mother had.

One day, without warning, we were packed into cattle cars, locked in without food or water, and shipped off to an unknown destination. What a cacophony of wailing and crying there was! As we went along, people took turns squinting out through the one crack in the wood, trying to figure out where we were going. One would spot a familiar landmark and cry out, "We're going east!" Another would conclude just as certainly that we were going west. After Nikolaev, I never knew where I was.

We were taken to a succession of different labour camps. We must have been near the front, because sometimes our camp was captured by the Russians for a short time (I remember a Russian soldier, probably homesick for his son, playing with me), but it was always retaken by the Germans.

ONE DAY we were being transported on a regular train, not a cattle car. It had a steam engine and had to stop periodically for fuel. We learned the rhythms of its stopping and starting. My mother got off at one stop in order to make a little fire and heat up a can of food she'd come by somehow. I got off, too.

This turned out to be an unexpectedly short stop, and while my mother's back was turned, the train began moving. I hopped on and called to my mother, "Mamma, mamma, the train is leaving!" She didn't hear me. By the time she looked around, the train was going too fast for her to jump on. That was how I got separated from my mother during the war.

I got off at the next stop, because I was very hungry. I became a forager and a thief, not unlike thousands of children roaming around Russia at that time. None of this struck me as abnormal or immoral. By this time I may have been five or six. I struck up an alliance with two older Russian boys. Together we visited the open-air markets. My job was to distract a vendor while the other two made off with some of his produce. We would melt snow in a helmet and boil our carrots or potatoes in it. I wasn't afraid. I didn't worry about my mother. Chaos and confusion were all I had ever known. Survival was the only law I lived by.

But my days of freedom were numbered. A man with a long stick with a loop of wire at the end — the kind they used to use for catching stray dogs — once caught me in his metal trap. He put me in a cage with a dozen other children captured the same way and carted us off to an orphanage. I escaped from there and then from a series of orphanages, until I ended up in one from which I could not manage to escape. This one was in Sinaia, a town in central Rumania.

IT WAS THERE that I began to be conscious of suffering. Somewhere along the way I'd picked up a jacket with a yellow star on the sleeve. I was so cold all the time, I couldn't be choosey. Probably because I was the only Jewish kid in the orphanage, the other boys were always beating me up.

This didn't bother me. I was used to fending for myself and could hold my own. What did hurt, however, was the way I was treated by the principal, a beautiful German girl-woman, with blonde hair and blue eyes. I wanted her affection so much. Even at the age of six I felt she was "my kind of woman." But she hated me from the moment she set eyes on me.

The other children were quick to sense her attitude and soon realized that I was fair game, a safe target for their tricks and aggression. For meals we sat at long tables, our bowls resting in holes cut into the wood. They would kick my tin bowl from underneath, making me lose most of my gruel. At night they would steal my blanket. It was no use complaining, because for me there was no justice.

Every day at 3 o'clock, we would all line for an apple. I always stood at the end of the line, because I had learned soon enough that I would be pushed there anyway. When I finally got to the front, the principal would say, "Why you so-and-so, you've already had your apple. How dare you try sneaking back for another? Shame on you! Get out of here!"

On rare occasions I would get my apple. Once when I was munching it, she actually came up and gave me a swift, hard kick in the behind.

POST PULLOUT GUIDE

The Poster

A scene from the new Israeli film "Repeat Dive" written and directed by Shimon Dotan.

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

SATURDAY MORNING CONCERT — Leonid Rozenberg, violin; Iakov Soroker, viola; Moshe Friedman, cello; Juna Rozenberg, piano. Programme of Baroque music. (Tzavta, 38 King George, tomorrow at 11.00 a.m.)

CHRISTIAN STUDENT CHOIR FROM HELSINKI — Logos; Karl Tikka, conductor (International Church, 55 Hanevi'im, tomorrow at 7.30 p.m.)

CHAMBER CONCERT — Danny Akiva, guitar, Yehoshua Rochman, violin. Works by Bach, Paganini, Scarlatti, de Falla, Ravel and Villa-Lobos. (Tzavta, tomorrow at 9.00 p.m.)

CELLO AND PIANO RECITAL — Uzi Wiesel, cello; Pnina Saltzman, piano. All Beethoven programme (YMCA, Sunday)

ISRAEL CHAMBER ORCHESTRA — Leopold Hager, conductor; Kristina Laki, soprano. All Mozart programme. (Jerusalem Theatre, Monday)

VIOLIN SONATAS — Moti Shmit, violin; Michael Boguslavsky, piano. Works by Handel, Mozart, Ysaye and Brahms. (Israel Museum, Monday)

CHURCH CONCERT — Isaiah Braker, violin, Eli Freud, organ and harpsichord. Works by Bach, Handel and Corelli. (International Church, 55 Hanevi'im, Tuesday)

Tel Aviv area

SATURDAY MORNING CONCERT — The Israel Quartet with Uri Shoham, flute and Richard Lesser, clarinet. All Mozart programme. (Tzavta, 30 Ibn Gvirol, tomorrow at 11.11 a.m.)

CELLO AND PIANO RECITAL — Michael Haran, cello; Emmanuel Krasovky, piano. Works by Schumann, Bach and Stravinsky. (Tel Aviv Museum, tomorrow)

ORGAN RECITAL — Prof. Arno Schönstedt plays works by Bach, Buxtehude, Reger and Diestler. (Jaffa, Immanuel Church, Beer Hofman Street, tomorrow)

ISRAEL CHAMBER ORCHESTRA — Details as for Jerusalem. (Rehovot, Wix Auditorium, tomorrow; Tel Aviv Museum, Recanati Auditorium, Sunday, Wednesday and Thursday)

ISRAEL PHILHARMONIC ORCHESTRA — Jesus Lopez — Cobos, conductor; Daniel Benyamini, viola. Works by Mozart, Partos and Rachmaninoff. (Mann Auditorium, tomorrow through Monday)

ALFRED BRENDEL — piano recital. Works by Haydn, Mozart, Schubert, Berg and Schumann. (Mann Auditorium, Tuesday)

KIBBUTZ CHAMBER ORCHESTRA — Noam Sheriff, conductor; Arie Vardi, piano; Michael Haran, cello; Charles Butler, trumpet. All Haydn programme on the 250th anniversary of the composer's birth. (Tel Aviv Museum, Tuesday)

VIOLIN, VIOLA AND PIANO RECITAL — Eliakim Salzman, violin; Avraham Levental, viola; Naomi Kaplan, piano. Works by Bach, Schubert, Villa-Lobos and Brahms (Beit Ariel'a, Wednesday)

CHAMBER CONCERT — Itzhak Markovetzky, violin; Avraham Leventhal, viola; Ya'akov Mense, cello. In honour of the 80th birthday of violinist Harry Blumberg. Works by Haydn and Mozart. (Herzliya, Beit Yad Lebanim, Thursday)

Haifa

CAMERAN SINGERS — French music from the Renaissance period and works by Brahms. (Beit Harofe, tomorrow)

ISRAEL PHILHARMONIC ORCHESTRA — Jesus Lopez-Cobos, conductor; Uri Pianka, violin. Works by Haydn, Bartok and Dvorak. (Auditorium, Tuesday through Thursday)

Other Towns

ISRAEL SINFONIETTA — Mendi Rodan, conductor. Works by Enescu, Beethoven and Haydn. (Beersheba, tomorrow through Monday; Kfar Sava, Yad Lebanim, Wednesday; Ein Hashofet, Thursday)

ISRAEL CHAMBER ORCHESTRA — Details as for Jerusalem. (Omer, Beit Haterbut, Tuesday)

JERUSALEM SYMPHONY ORCHESTRA — Noam Sheriff, conductor; Ilan Rogov, piano. Works by Sheriff, Schumann, Haydn and Tchaikovsky. (Givat Haim, Tuesday at 9.00 p.m.)

FOR CHILDREN & YOUTH

Jerusalem

INDIAN PUPPET THEATRE — (Liberty Bell Garden, Monday at 4.30 p.m.)

THE KING AND THE MOON — Stories for children of 5-9. (Liberty Bell Garden, Thursday at 4.30 p.m.)

101 DALMATIANS — Walt Disney children's film. (Israel Museum, Sunday and Wednesday at 3.30 p.m.)

SYMPHONIC MUSIC AND CHOIR-SINGING — Jerusalem Conservatorium Orchestra and Children's Conservatorium Choir. Explanations on the functions of the instruments in the orchestra. Suitable for ages 7-14. (Israel Museum, Monday at 4.00 p.m.)

Tel Aviv area

CLOWNING — with Shai Schwartz. (Jaffa, Haslmia, 8 Simtat Mazal Dagim, tomorrow at 11.30 a.m.)

ENTANGLEMENTS — THE WOOL STORY — Performance combining puppet theatre and fibre arts. For ages 8 and over. Hebrew not necessary. (Neve Zedek Theatre Centre, tomorrow at 11.00 a.m.)

LIKE STORIES — Songs and stories. (Tzavta, 30 Ibn Gvirol, Thursday at 11.00 a.m.)

THE PRINCE'S DONKEY — Puppet theatre. (Jaffa, Haslmia, Thursday at 9.30 p.m.)

SMILES WITHOUT WORDS — By Pablo Ariel, with audience participation. Suitable for children ages 5-12. (Arena Theatre, I Reiness, tomorrow at 11.00 a.m., Wednesday at 4.30 p.m.)

Other Towns

MI POI HIPPOI — Musical play based on stories by Oded Burla. Presented by the Lilac Theatre. (Eilat, Beit Rubin, tomorrow at 10.00 a.m. and 12.00 noon; Pardes Hanna, Dekel Cinema, Sunday at 4.00 p.m.)

OPERA

ISRAEL NATIONAL OPERA — (Tel Aviv, I Allenby St.) Stage directors of the productions: The late Edis de Philippe, Abraham Nino, Zvi Fefer, Rio Novello. Conductors: Alexander Tarski, Arieh Levanon. Chorus conductor: Dr. H. Pinkus.

THE MERRY WIDOW — (Tel Aviv, tomorrow, Monday and Wednesday)

GRAFIN MARIZA — (Tel Aviv, Tuesday)

ENTERTAINMENT

Jerusalem

ARGENTINIAN EVENING — Live South American folk music and typical South American dishes. (La Carreta, Henrietta Szold, corner Hebroni, near Kiryat Menachem Paz Station, tonight at 9.00 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Michael Schneider and Jerry Nyman. In English. (Hilton, Little Theatre, tonight at 9.30; King David, tomorrow at 9.30 p.m.)

DIASPORA YESHIVA BAND — Hassidic rock music. (Mt. Zion Centre, tomorrow at 9.00 p.m.)

AN EVENING OF JEWISH CABARET — Yiddish and English songs with Daniel Ziff and Gladys Hedayas. (Hilton, Little Theatre, Thursday at 9.00 p.m.)

JAZZ — With the best Israeli musicians. (Pargod, 94 Bezalel, Wednesday at 9.30 p.m.)

JAZZ EVENING — With Freddy Weisgal and his Trio. (Hilton, Little Theatre, Tuesday at 9.00 p.m.)

JERUSALEM BLUES "BICYCLE" BAND — Live rock, country and blues. New edition. (JBR Club, corner Agrippas and Messilat Yesharim, Thursday at 8.00 p.m.)

THE KLIK — Israeli rock group, in "Mama I Don't Wanna Kick It." (Beit Agron, tomorrow at 9.30 p.m.)

LADINO, LATIN-JEWISH ROCK MUSIC — (Israel Center, 10 Straus, tomorrow at 8.30 p.m.)

MUSIC IN THE GARDEN — Guitarists Miki Gross and Chai Toister play Israeli, classical and American folk tunes (The Garden Cafe, 28 King David Street, tomorrow through Thursday, 4.00-5.30 p.m.)

PESSAH PREPARATIONS IN COCHIN 1981 — Lecture in English by Barbara Johnson. (Israel Museum, Sunday at 8.30 p.m.)

YOUR PEOPLE ARE MINE — Pop Musical based on the Book of Ruth. In English. (Hilton, tomorrow at 9.30 p.m.)

Tel Aviv area

FREE AS BIRDS — Musical about the life of the gypsies, written and directed by Yossi Banai. (Holon, Rina, tonight at 9.45 p.m., Beit Hahayal, Sunday at 9.00 p.m.; Petah Tikva, Heichal, Tuesday at 9.00 p.m.)

HAVA ALBERSTEIN — (Petah Tikva, Music Club, tonight at 9.00 p.m.)

JAZZ EVENING — (Jaffa, Hasimia, 8 Simtat Mazal Dagim, Wednesday at 10.10 p.m.)

THE KLIK — (Beit Lessin, tonight at 9.30 p.m.)

RUHAMA RAZ — with singer Ruth Beckel, an Israeli folklore troupe and a pantomime artist. (Old Jaffa, The Cave, tonight, tomorrow and Monday through Thursday)

Haifa

PALACHE PUB — Rom Bar-Nof sings songs from all over the world. (Dan Carmel Hotel, tomorrow)

Other Towns

FREE AS BIRDS — (Kiryat Haim, Beit He'am, tomorrow at 9.30 p.m.)

HAVA ALBERSTEIN — (Hadera, Tzavta, tomorrow at 9.00 p.m.)

THEATRE

Jerusalem

ATTRITION — Comedy by Benny Hadar about War of Attrition in an Israeli stronghold by the Suez Canal. Haifa Theatre production. (Khan, Tuesday and Wednesday at 8.30 p.m.)

FROM THE NOTEBOOK OF A MADMAN — By Gogol, translated by Esti Perry. (Pargod, 94 Bezalel, tomorrow)

MAN TO MAN — Written and directed by Ronit Hacham. Pargod Theatre production. Explores tensions between Ashkenazim and Sephardim. (Pargod, Tuesday at 8.30 p.m.)

SUMMIT CONFERENCE — Robert David McDonald's play, translated by Ehud Manor, stars Gila Almagor and Yona Elian. (Khan, Thursday at 8.30 p.m.)

VOLPONE — By Ben Johnson, adapted by Stefan Zweig, translated by Amos Keinan. Comedy about a rich Levantine who arrives in Venice. (Khan, Monday at 8.30 p.m.)

Tel Aviv area

THE AMERICAN PRINCESS — Nissim Aloni's play about a mysterious woman producing a film on a former South American king. (Habimah, Small Hall, tomorrow through Wednesday at 8.30 p.m.)

THE BALCONY — By Jean Genet. Khan Theatre production, directed by Ya'acov Raz. (Tzavta, 30 Ibn Gvirol, tomorrow at 10.00 p.m., Sunday at 8.30 p.m.)

BE CAREFUL AMALIA — Comedy-thriller about an eternal triangle. With Arik Lavie, Shoshik Shani and Uri Levi. (Ohel Shem, tomorrow at 7.30 and 9.45 p.m.)

BEDROOM FARCE — Comedy by Allan Ayckbourn, produced by the Cameri Theatre. (Cameri, Sunday and Monday at 8.30 p.m.)

CHILDREN OF A LESSER GOD — By Mark Medoff, with Yehoram Gaon, Yola Rosnick and Ruth Geller. (Ramat Gan, Ordea, tonight at 9.30 p.m.; Nahmani, tomorrow and Wednesday at 9.00 p.m.)

DANGEROUS CORNER — Thriller. (Tzavta, Tuesday and Wednesday at 8.30 p.m.)

THE DRESSER — Ronald Harwood's play performed by a leading South African professional company. Under the direction of Leonard Schlach. In English. (Beit Ariosoroff, Monday through Wednesday at 9.00 p.m., Tuesday also at 4.30 p.m.)

ELSEWHERE PERHAPS — Based on a novel by Amos Oz. (Cameri, Tuesday at 8.30 p.m.)

THE EMIGRANTS — Two very different characters flee from one life to a similar life in another place. (Arena Theatre, I Reiness, Thursday at 8.30 p.m.)

THE FALL — By Albert Camus. Translated, adapted and directed by Niko Nitai. (Jaffa, Haslmia, 8 Simtat Mazal Dagim, tomorrow and Tuesday at 9.30 p.m.)

FILUMENA — Comedy by Eduardo de Filippo about a former inmate of a bordello who becomes a good wife and mother. Habimah production. (Habimah Large Hall, tomorrow at 6.30 and 9.30 p.m. Sunday at 8.30 p.m.)

GROS CALIN — Emile Ajar's play about the individual's alienation in a consumer society. Translated and adapted by and starring Niko Nitai. (Jaffa, Hasimtat, tonight at 10.00 p.m.)

THE LAST STRIPTEASE — Political satire by Yehoshua Sobol and Hillel Mittelpunkt. (Tzavta, tonight at 9.30 p.m.)

LITTLE INVASIONS — Tragi-comedy based on the works by Vaclac Havel and Pavel Kohut. Translated and adapted by Niko Nitai. (Jaffa, Hasimia, tonight at midnight)

MAN TO MAN — (Te'atron Hamadregot, tomorrow at 9.00 p.m.)

MARIA STUART — By Friedrich Schiller. Habimah production. (Habimah, Large Hall, Monday through Wednesday at 8.30 p.m.)

MATCH MADE IN HEAVEN — Comedy with Rivka Michaeli and Gadi Yagil. (Chel, tomorrow at 9.00 p.m.; Beit Hahayal, Monday at 9.00 p.m.)

MEDEA — Habimah production based on the original Euripides play, the Seneca version and adaptation by Robinson Jeffers. (Habimah, Small Hall, Thursday at 8.30 p.m.)

THE MESSIAH — Written and directed by Yosef Mundi. (Habimartef, tomorrow and Sunday at 9.00 p.m.)

A NIGHT IN MAY — By A.B. Yehoshua. Haifa Theatre production. (Habimah, Large Hall, Thursday at 8.30 p.m.)

SILENT THEATRE — One man silent play acted by Pablo Ariel. (Arena Theatre, tonight at 9.30 p.m.)

SOLOMON GRIP — The Cameri's revival of Hanoch Levin's comedy, first performed 12 years ago. (Tzavta, Monday at 8.30 p.m.)

THE SPOT — Comedy by Yosef Bar-Yosef about a strange triangle composed of a doctor, his wife and a mental patient. (Neve Zedek Theatre Centre, tomorrow through Monday and Wednesday at 9.00 p.m.)

(Continued on page C)

هكذا من الأصل

Jerusalem Cinemas

Commencing Saturday, March 27, 1982

CINEMA 1 ONJ'O in Jerusalem Cinema
Buses 18, 19, 24, Tel. 415067

Double feature every night (exc. Saturday)
Fri., March 26 at 2.30: Telefon
The Good, The Bad And The Ugly 7
Sat., March 27: The Good, The Bad And The Ugly 7
The Goodbye Girl 9.30
Sun., March 28: The Goodbye Girl 7
Klute 9
Mon., March 29: Klute 7
The Graduate 9
Tue., March 30: The Graduate 7
Lenny 9
Wed., March 31: Lenny 7
The Producers 9
Thur., April 1: The Producers 7
What's Up Doc? 9

EDEN 2nd week
EXPLOSION
6, 7, 9

EDISON 4th week
GONE WITH THE WIND
Sat. 8
Weekdays 4, 8

ISRAEL MUSEUM
Sun., Wed. 3.30: 101 DALMATIANS
Tue. 6, 8.30: LA CITTE DELA DONNE ("City of Women")
Wed. 11 a.m., Thur. 3.30: M.G.M.'s BIG PARADE OF COMEDY

KFIR 3rd week
★ HENRY FONDA
★ KATHERINE HEPBURN
★ JANE FONDA
ON GOLDEN POND
4, 6.45, 9

MITCHELL
MEPHISTO
6.45, 9

ORGIL 2nd week
REPEAT DIVE
Israeli film
No complimentary tickets or reductions
4, 7, 9

ORION Tel. 222914 2nd week
★ WILLIAM HURT
★ BLAIR BROWN
in the daring, unique Ken Russell film
ALTERED STATES
4, 6.45, 9
Adults only

ORNA Tel. 224733 3rd week
NOA AT 17
4, 7, 9

RON 10th week
A scintillating comedy
ARTHUR
★ LIZA MINNELLI
★ DUDLEY MOORE
4, 7, 9

SEMADAR
THE ROSE
★ BETTE MIDLER
Sat. and weekdays 6.45, 9.15

SMALL AUDITORIUM BINYENEI HA'UMA
GALLIPOLI
6.45, 9

Tel Aviv Cinemas

Commencing Saturday, March 27, 1982

ALLENBY
Fri. 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
MARRIAGE JEWISH STYLE
★ YOSSI BANAI

BEN YEHUDA 3rd week
★ HENRY FONDA
★ KATHERINE HEPBURN
★ JANE FONDA
Fri. 10, 12, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
ON GOLDEN POND
4, 6.45, 9

CINEMA ONE
FORCE FIVE
Tonight 10, 12
Weekdays 4.30, 7.15, 9.30

CINEMA TWO
MEPHISTO
Tonight 9.45, 12
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

DEKEL 4th week
Claude Lelouch's
LES UNS ET LES AUTRES
Music: Francis Lai and Michel Legrand
Due to length of film, special screening times:
6, 9

ESTHER Tel. 225610 12th week
★ JEAN PAUL BELMONDO
LE PROFESSIONNEL
4.30, 7.15, 9.30

CHEN CINEMA CENTRE

CHEN 1 6th week
FIRST MONDAY IN OCTOBER
Tonight 10.05, 12.20
Sat. 7.25, 9.40
Weekdays 4.30, 7.25, 9.40

CHEN 2 6th week
WHOSE LIFE IS IT ANYWAY?
Tonight 9.50, 12.20
Sat. 7.05, 9.35
Weekdays 4.30, 7.05, 9.35

CHEN 3 6th week
GALLIPOLI
Tonight 9.50, 12.45
Sat. 7.10, 9.30
Weekdays 4.30, 7.10, 9.30

CHEN 4 6th week
STRAW DOGS
Tonight 10, 12.30
Sat. 7.15, 9.45
Weekdays 10.30 a.m., 1.30, 4.45, 7.15, 9.45

CHEN 5 6th week
ATLANTIC CITY, U.S.A.
Tonight 10.05, 12.25
Sat. 7, 9.25
Weekdays 10.35, 1.35, 4.25, 7, 9.25

DRIVE-IN
Sat. and weekdays at 7.15
A great film for all the family
CINDERELLA
Tonight at 10, Sat. and weekdays at 9.30.
She was 15, he was 17.
Theirs was
ENDLESS LOVE
★ BROOKE SHIELDS
Director: Franco Zeffirelli
Sex!
Friday 12.15, Sat. midnight
MARRIED BUT CHEATING

GAT 3rd week

7.15, 9.30
Weekdays 4.30, 6.30, 9.30

TEL AVIV MUSEUM 2nd week
A THOUSAND LITTLE KISSES
4.30, 7.15, 9.30

TCHELET 2nd week
Ralph Bakshi's
AMERICAN POP
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

HOD
WHO FINDS A FRIEND — FINDS A TREASURE
Friday 10
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

INSTITUT FRANCAIS
111 Hayarkon, Tel. 236470
Sat. at 7
Pierre Etaix
TANT QU'ON A LA SANTE
Sat. at 9.30
Pierre Etaix
YOYO

LIMOR 4th week
ROLLOVER
★ JANE FONDA
★ KRIS KRISTOFFERSON
Directed by Alan K. Pakula
Tonight 10, 12
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
Sat. 11 a.m.
LITTLE LORD FAUNTLEROY

MAXIM 2nd week
THE GUNS OF NAVARONE
Sat. 7, 9.30
Weekdays 4, 7, 9.30

MOGRABI 5th week
Fri. 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
★ PAUL NEWMAN
★ SALLY FIELD
ABSENCE OF MALICE

ORLY 3rd week
THE TREE OF THE WOODEN CLOGS
5.30, 8.45

PARIS 8th week
Today 10 a.m., 12 a.m.; 10 p.m., midnight
Saturday 7.15, 9.30
Weekdays 10, 12, 2, 4, 7.15, 9.30
NOA AT 17

PEER 3rd week
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
★ SYLVESTER STALLONE
★ MICHAEL CAINE
★ MAX VON SYDOW
★ PELE
Directed by John Huston

New Cinema GORDON מלון גורדון
83 Ben Yehuda St., Tel. 244373
15th week
Sat. and Weekdays 5, 7.15, 9.30
English subtitles
PADRE PADRONE

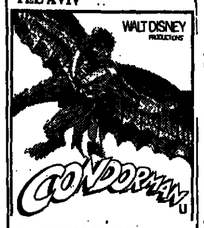
SHAHAF 10th week
★ DUDLEY MOORE
★ LIZA MINELLI
★ JOHN GIELGUD
ARTHUR
Fri. 9.45, 12. Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
Sat. 11 a.m. only
TARZAN AND HIS SON

STUDIO Tel. 295327 20th week
Tonight at 10. Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
THE FRENCH LIEUTENANT'S WOMAN
★ MERYL STREEP

TAMUZ

Tonight at 9.30, 11.30, Sat. and weekdays at 7.15, 9.30, Tue. 7.15 only
ALLEGRO NON TROPPO
6 stories — 6 classics
Today at 3 p.m., Sat. at 1.15, Tue. 9.30, Wed. 11.45 p.m.
SIDDHARTHA
Hermann Hesse's novel adapted for the screen. A young Indian seeks his own identity.
Sat. 11 a.m., Tue., Thur. 4 p.m.
A wonderful story from 1001 nights
THE THIEF OF BAGHDAD
Mon. 4.30 p.m.
Russian film —
GYPSY LOVE

TEL AVIV



★ MICHAEL CRAWFORD
★ OLIVER REED
★ BARBARA CARRERA
Premiere in Tel Aviv
Friday 10, 12; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

ZAFON 2nd week
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
REPEAT DIVE
A Shimon Dotan film
★ DORON NESHER
★ LIRON NIRGAD
English/German subtitles

Haifa Cinemas

Commencing Saturday, March 27, 1982

AMPHITHEATRE
★ TERENCE HILL
★ BUD SPENCER
A wonderful comedy
WHO FINDS A FRIEND FINDS A TREASURE

ARMON

★ MICHAEL CRAWFORD
★ OLIVER REED
★ BARBARA CARRERA
Premiere in Haifa
4, 6.45, 9

ATZMON 2nd week
Touching story of action and love
REPEAT DIVE
No complimentary tickets
4, 6.45, 9

CHEN 5th week
David Lean's Film, based on Boris Pasternak's novel
Dr. ZHIVAGO
★ OMAR SHARIFF
★ JULIE CHRISTIE
★ GERALDINE CHAPLIN
Adults only
Special performance times
Sat. 8.30
Weekdays at 4, 8

FRENCH CULTURAL CENTRE
at Zavit Cafe
Tuesday, March 30, 7.30 p.m.
SOUVENIRS D'EN FRANCE
Film by Andre Techine

GALOR
From Friday
Two films, screenings at 10, 12, 2, 4, 6, 8
★ JAMES CAAN
THIEF
★ BURT REYNOLDS
SMOKEY THE BANDIT RIDES AGAIN

KEREN OR
A film of many thrills
MEAN DOG BLUES
4, 7, 9

MORIAH 2nd week
★ MARSHA MASON
in Neil Simon's
ONLY WHEN I LAUGH
6.45, 9

ORAH 3rd week
★ HENRY FONDA
★ KATHERINE HEPBURN
★ JANE FONDA
ON GOLDEN POND

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One of the most exciting films of the year
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★ LIZA MINELLI
★ DUDLEY MOORE
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SHAVIT
Oscar for best documentary
BEST BOY
6.45, 9

HAIFA CINEMATHEQUE
Fri. March 19: CET OBSCURE OBJET DU DESIRE 2
Sat., March 27: ELECTRIC ESKIMO 5
DR. STRANGELOVE 7
A BRIDGE TOO FAR 9.30
Sun., March 28: MALOU 7
Evening with film producers Raanan Shor. Amos Guiman 9.30
Mon., March 29: MOTHER MAT +
IN HARM'S WAY 7
DR. STRANGELOVE 9.30
Tue., March 30:
7
MACARTHUR 9.30
Wed., March 31: THE ETERNAL SEA 7
THREE WOMEN 9.30
Thur., April 1: THREE WOMEN 6.30
PICKPOCKET 8.30
A BRIDGE TOO FAR, midnight

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ARMON 5th week
FIRST MONDAY IN OCTOBER
4, 7.15, 9.30

LILY
MAN OF MARBLE
Fri. 10 p.m.
Sat. and weekdays
7.15, 9.30

OASIS
SOUTHERN COMFORT
7.15, 9.30

ORDEA 4th week
NOA AT 17
Sat. and weekdays 7.15, 9.30

RAMA 2nd week
HAPPENING IN THE MARKET
7.15, 9.30

RAMAT GAN
BLUE LAGOON
7.15, 9.30

Petah Tikva Cinemas

SHALOM 2nd week
REPEAT DIVE
Sat. 7, 9.15, Sun., Tue., Thur. 4, 7, 9, Mon., 7, 9, Wed., 4, 9.15

Herzliya Cinemas

DAVID 4th week
NOA AT 17
7, 9.15

TIFERET
HAPPENING IN THE MARKET
7.15, 9.15

Netanya Cinemas

ESTHER
HAPPENING IN THE MARKET
Sat. 5, 7, 9.15
Weekdays 4.30, 7, 9.15

Hod Hasharon Cinemas

BARAK

Tonight 9.30, Sat. and weekdays (not Sun) 7
LES SOUS DOUX
Fri. 11.30 Sat. and weekdays (not Sun.) 9.15
COAL MINER'S DAUGHTER
Sat. 11.30 a.m., Tue., Thur. 4
ELLIOT THE DRAGON
Disney
Sun., March 28, 9.15
AUTUMN SONATA

Ramat Hasharon Cinemas

STAR

Fri. 3 and 9.30 p.m. Sat. and weekdays 7.15, Tue. 7.15, 9.30
PEEPERS
★ URI ZOHAR
★ ARIK EINSTEIN
Fri. 11.30, Sat. and weekdays 9.30 (not Tue.)
MOSCOW DOESN'T BELIEVE IN TEARS
Sat. 11 a.m. and 1 p.m., Tue., Wed., 4 p.m.
ADVENTURES AT THE COURT OF KING ARTHUR

THEATRE

(Continued from page A)

STILL LIFE — True life story about three Americans now living in the U.S.A. (Arena Theatre, tomorrow at 10.00 p.m., Sunday through Wednesday at 8.30 p.m.)

THE TRIALS OF JOB — By Hanoch Levin. Based on the biblical story, the play tells of a man's journey from faith and hope to denial and despair, and back. Cameri production. (Cameri, tomorrow at 8.30 p.m.)

THE WHITE BLACK AND THE PENITENT — Comedy. (Bat-Dor Theatre, tonight at 9.45 and 11.30 p.m., Beit Hahayal, tomorrow at 9.00 p.m.)

WOMAN IN THE SANDS — The travels of a scientist who meets a woman living in a sand pit. (Arena Theatre, tonight at midnight)

HAIFA

THE DRESSER — (Auditorium, Sunday at 9.00 p.m.)

FILUMENA — (Municipal Theatre, Monday through Wednesday at 8.30 p.m., Wednesday also at 4.30 p.m.)

THE FIRST IMMERSION — Social satire written and directed by the Dor-Ba Theatre. (Beit Rothschild, Small Hall, tonight)

MAN TO MAN — (Zavit, tonight at 10.00 p.m.)

MATCH MADE IN HEAVEN — (Shavit, tonight at 9.30 p.m.)

Other Towns

ASHES — By Dalvid Radkin. A married couple very much want a baby, but are unable to have one despite radical treatment. (Beersheba, Beit Ha'am, Monday through Thursday at 8.30 p.m.)

BATTERED WOMEN — Presented by the Theatre Group. Directed by Nofa Chilton. Movement by Daniella Michaeli. (Kibbutz Evron, tonight; Kfar Menahem, Monday at 9.00 p.m.; Yeruham, Tuesday at 9.00 p.m.; Beit Sha'an, Wednesday at 9.15 p.m.)

BE CAREFUL AMALIA — (Beersheba, Gilat, tonight at 9.30 p.m.)

THE DRESSER — (Kfar Saba, Heichal Hatarbut, tomorrow at 9.00 p.m.)

ELSEWHERE PERHAPS — (Yifat, Thursday at 9.00 p.m.)

GROS CALIN — (Ashdod, Tea House, Monday)

LITTLE INVASIONS — (Ashkelon, Tzavta, tomorrow)

MATCH MADE IN HEAVEN — (Beersheba, Chen, Tuesday at 9.00 p.m.)

THE WHITE BLACK AND THE PENITENT — (Migdal Ha'emek, Theatre, Tuesday at 9.00 p.m.)

DANCE

Jerusalem

BATSHEVA DANCE COMPANY — with American guest artist, Pearl Lang. Hamsa, Siki Kol; Devil-People, Yair Vardi; Shira, Pearl Lang; Living Games, Ivan Feller-Vasiev. (Jerusalem Theatre, tomorrow at 8.30 p.m.)

Tel Aviv area

THE MAN — Modern dance with guitar accompaniment. (Arena Theatre, 1 Reiness Sunday at 7.00 p.m.)

WINDOW ON THE WORLD OF DANCE — Rina Sharett, choreographer. (Haifa, Kiryat Hinuch, tonight and Tuesday; Bat Yam, Sunday)

Haifa

BATSHEVA DANCE COMPANY — Threads from a String of Swing. Daryl Gray; Living Games, Ivan Feller-Vasiev; As I Wish, Yair Vardi; Shira, Pearl Lang. (Municipal Theatre, Thursday)

TERMINAL — Synthesis of movement, drama, pantomime and song. With Adi Etzion, Uri Tennenbaum, Ross Moshiki, Tal Gilat and Martin Friedman. Choreography by Oshra Olkayam. (Beit Nagler, tonight at 9.30 p.m.)

Other Towns

TERMINAL — (Dimona, Matras, Monday at 9.00 p.m.)

For last minute changes in programmes or times of performances, please contact Box Office.

WALKING TOURS see page 12

FILMS IN BRIEF

ARTHUR — A romantic comedy set in New York, starring Sir John Gielgud, Dudley Moore and Liza Minelli. The film is funny most of the time, but lacks subtlety.

AUTUMN SONATA — In a film too insidiously similar to his earlier works, Bergman explores a mother-daughter love-hate relationship by pitting Ingrid Bergman against Liv Ullman in a scathing all-night orgy of accusations, recriminations and guilt. Not up to the level of his earlier films, this one should nevertheless be seen and endorsed, if necessary.

BLACK AND WHITE IN COLOR — Jean-Jacques Annaud's anti-war film. The use of humour, satire and irony point to the absurdity of war as two African outposts, one of Germans, the other of French, discover that their countries are at war. They rise to the occasion and the war spreads, in miniature, to their formerly peaceful coexistance. The film well deserves the Academy Award it won as best *foreign film of the year.*

A BRIDGE TOO FAR — Recreates Field Marshal Montgomery's "Operation Market Garden": the airborne seizure of six bridges on a major road leading through Holland, to the industrial heartland of Germany. However, the realism of the action is undermined by an all-star cast which constantly reminds us that we are witnessing a Joseph Levine spectacular. We are too lavishly entertained, and too little moved by this film, which could have been a classic reassessment of warfare's tragic dilemmas.

CET OBSCURE OBJET DU DESIRE — *About a man who worships an elusive virgin* who teases and ridicules him and leads him on in order to achieve her objectives. Humorous *and ambiguous in Luis Bunuel's style.*

CITY OF WOMEN — According to Federico Fellini this film is the grand sum of all the films he has made before. It certainly provides deep insight into the man, his creation and his universe.

COAL MINER'S DAUGHTER — Sissy Spacek re-enacts the life story of Loretta Lynn, America's number one Country and Western singer today. A rich experience — even for those with an aversion to Country and Western music.

COMING HOME — Sally Hyde volunteers to work in a hospital for war wounded, during her husband's term in Vietnam. Among the paraplegic victims is an old school chum Luke *Martin. He is angry, broken and bitter.* As Sally's commitment and compassion grow, so does Luke's love for her. A moving film which, without battle scenes or politics, condemns war and questions the meaning of manhood. Exceptionally fine film.

DR. ZHIVAGO — Touching story based on Boris Pasternak's novel about an upper-class doctor (Omar Sharif) who becomes involved with the revolutionaries. Set in the pre-Russian Revolution period. Also stars Julie *Christie, Rod Steiger and Geraldine Chaplin.* Beautifully filmed.

THE FRENCH LIEUTENANT'S WOMAN — Brilliant — if somewhat too intellectual — adaptation of John Fowles' best seller by director Karl Reisz and playwright Harold Pinter. Meryl Streep is superb as the tormented, almost pathological Sarah.

GONE WITH THE WIND — Re-issue of that all time box-office-beat seller about the American civil war.

THE GOODBYE GIRL — Sparks fly when struggling actor Eliot Garfield and twice-jilted Paula MacFadden and her precocious daughter Lucy are forced to room together in New York City. What begins as a most unpromising, odd-couple romance ends happily ever after. Richard Dreyfuss and Marcia Mason set new standards of silver screen magic in Neil Simon's funny, touching and memorable story.

THE GRADUATE — Dustin Hoffman and Katherine Ross find true love in the famous film about a disillusioned college graduate looking for meaning in life and love. Music by Simon and Garfunkel.

JULIA — Fine film directed by Fred Zinnemann and based on Lillian Hellman's "Pentimento." About the deep friendship and loyalty between two women, the film spans a time period of 40 years, starting from the years prior to the outbreak of World War II and *Julia's fight against fascism.* Exceptional acting by Jane Fonda and Vanessa Redgrave.

MALOU — Small, personal, intimate and very passionate film that is somewhat autobiographical, by German-Jewish director Jeanine Meerapfel.

THE MAN OF MARBLE — A virulent attack on the "blessings" of Socialism by Polish director Andrzej Wajda. The film suffers somewhat from exaggeration and the caricature-like portrayal of the protagonists.

M.A.S.H. — The now classic film about American O.I.s in the Korean War. Some hilarious scenes. Elliot Gould, Donald Sutherland and an excellent cast give fine performances.

MEPHISTO — Based on the 1936 novel by Klaus Mann, Istvan Szabo's film traces the career of an actor who moves up in the hierarchy to become director of the National Theatre in Berlin. A superb piece of filmmaking.

MOSCOW DOES NOT BELIEVE IN TEARS — This Russian film by director Vladimir Menshov won the Oscar Award for Best Foreign Film of 1980. It is surprisingly apolitical, dealing with everyday life and people.

NOA AT 17 — An Israeli film set in a deserted house in Neve Zionah against the historical background of the schism in the Labour move*ment some 30 years ago. The characters move,* act and react in an absolutely believable way *and talk in a normal, true-to-life Hebrew.*

101 DALMATIANS — Re-release of a delightful Walt Disney animated tale. Two adult humans, two grown dogs and 99 puppies (count them if you like) and a highly stylized and caricatured London come together in ways both believable and humorous.

ON GOLDEN POND — Henry Fonda, daughter Jane and *Katherine Hepburn appear* together in this crowd-pleaser which has everything you've been yearning for — big *stars, smart dialogue,* intelligent plot and attractive locations.

PADRE PADRONE — The Taviani brothers' best film to date is based on the autobiography of Gavino Ledda, the son of a Sardinian *farmer who couldn't read or write till he was* 18.

THE PRODUCERS — The unmistakable stamp of Mel Brooks in this comedy about a hard up producer and his accountant (Zero Mostel and Gene Wilder) who try to produce the worst musical ever made in a complicated plot to make a fortune.

LE PROFESSIONNEL — Jean-Paul Belmondo plays a Secret Service agent sent to wipe out an African leader. Plenty of entertainment with pretty damsels in distress saved in the nick of time.

ROLLOVER — *Rather a letdown when one* considers that it is the product of the combined talents of Jane Fonda and Allan J. *Pakula. They want to tell the world about the* petrodollars threat, but only manage to confuse with a mechanical plot.

THE ROSE — A composite portrait of many pop singers of the 60s, but mainly drawing on the image of Janis Joplin, Rose is a young star who pays with her life for the privilege of living on the edge of her talent and nerves. This is camp singer Bette Midler's first film and it will surely shoot her to stardom.

TELEFON — Relatively exciting spy novel turned into a tedious and repetitive film, relying far too heavily on the stony presence of Charles Bronson, and numerous scenes of violent disasters. Working within these limitations, Don Siegel has given us a very poorly acted and boringly directed farce.

THIEF — Tight script, finely etched characters, and efficient direction (Michael *Mann) elevates this film above the usual thriller.*

THE THIEF OF BAGHDAD — Peter Ustinov, Kabir Bedi and Roddy McDowall recreate the Tales of the Arabian Nights in this delightful venture into the world of magic carpets, genies and evil sorcerers. For the young audience this is a wonderful film of adventure; for the not-so-young it will recall the times of Saturday matinées, Douglas Fairbanks Jr. and a world of magic that we once believed in.

THE TREE OF THE WOODEN CLOG — This is a different kind of film, without a plot — no beginning and no end. Using the simplest means, Ermanno Olmi pinpoints the miracle of creations against the background of *country life in the Bergamo Plain in Italy.*

Some of the films listed are restricted to adult audiences. Please check with the cinema.

هكذا من الأصل

Power in the dressing room

BETWEEN ACTS / Joan Borsten

THE FIRST South African theatrical production ever to come to Israel opened in Tel Aviv this week. *The Dresser*, which was a hit in London and New York, was brought here by its director, Leonard Schach, who for many years was resident director of the Cameri. He immigrated 18 years ago, but still spends six weeks each year working in his native South Africa. He told *The Jerusalem Post* that he has often been asked to bring a play in English to this country, but until now has not found one that met his stringent criteria: something very unusual, and as good as anything produced locally.

The Dresser, written by Ronald Harwood, was inspired by the life of Sir Donald Wolfit. It tells the story of a theatrical figure who no longer exists — the actor-manager. For more than 200 years, until World War II, the actor-manager was a mainstay of the British theatre and had his counterparts in the U.S. and Europe. He was primarily an actor, usually in his mid-20s, who scraped together enough money to finance a theatrical company, usually dedicated to performing Shakespeare, but always a play which provided him with a juicy leading role. He would take his company from one end of the British Isles to the other, bringing theatre to "the people."

No actor-manager ever survived entirely through his own efforts. Among those who devoted their lives to him and his enterprise was his dresser, a personal servant, valet and confidant: the dresser saw to it that the actor-manager wore the right costumes in the right play and in the right scene, and also protected him from unnecessary intrusions and demands. He was the guardian of the actor-manager's dressing room, which gave him a position of great importance and power in the company.

The Israeli tour of *The Dresser* includes eight performances in Tel Aviv, Kfar Sava, Haifa and Rehovot. All seven actors are being brought here under the auspices of Schach's "Company of Four," a Cape Town theatre group which was the first to produce the play after it opened in London.

FILMING on *The Last Winter* is scheduled to end this week, leaving actress Kathleen Quinlan free to return to the U.S. Her co-star, Stephen Macht, who plays the Israeli P-o-W, is already back in Los Angeles working in *Knot's Landing*, a new TV situation comedy produced by the same company that conceived *Dallas*.

Macht is one of Hollywood's more interesting talents, an actor who came to acting via academe. He was born in Philadelphia, but from the age of 10 lived in the quaint old Connecticut seaport town of Mystic. From childhood he wanted to be either a baseball player — he was scouted by the Dodgers — or an actor, but his mother urged a more serious profession. So he went to Dartmouth, one of America's most prestigious universities, to major in Russian and government.

However, his fraternity was very much involved in the theatrical activities of the campus and he became a member of the Dartmouth Players.

Macht went to London to do his graduate work at the Royal Academy of Dramatic Arts (RADA), but after three months, family illness took him back to New York. There he discovered that to land a part even off-off Broadway would mean "donating" his services, so instead he got a Master of Fine Arts in playwriting at Tufts and a Ph.D. in dramatic literature, theatre history and art at Indiana University. By choosing to do his thesis on RADA, he managed to return to England and while researching to complete the training he had begun so many years earlier.

None the less, back in the U.S. again he returned to academe, teaching acting at Smith College.

"But my wife and I couldn't stand the life, so we decided to come on aliya. I was offered half a position at the Hebrew University and another half at Beit Zvi. As soon as all the paperwork was completed, however, the Hebrew University withdrew its offer. By chance, at the same moment Bertram Joseph, an old friend from London, became chairman of the drama department at Queens College and gave me a job as an assistant professor."

(Opposite page) *Michael Atkinson transforms himself into 'Lear'.* (Above) *with Michael McCabe as the dresser.*

Macht's full-time job required only two hours of teaching five mornings a week, so he found himself an agent. Less than a month later he had nine lines of dialogue and seven walk-ons in *Vivat Vivat Regina* which starred Claire Bloom. His next good Broadway part was in *When Are You Coming Back, Red Rider?* written by Mike Medoff (author of *Children of a Lesser God*).

AFTER PLAYING all the young male leads in the Stratford, Ontario, Shakespeare festival, Macht, now aged 34, took leave of absence from teaching and moved to Los Angeles, having been "discovered" by Universal Studio's talent scout, Eleanor Kilgallen.

"I was signed for a one-year non-exclusive contract and spoon-fed parts designed to build my career. I did *Raid on Entebbe* with Charles Bronson, playing Yoni Netanyahu. I had the lead in the TV mini-series *Immigrants*. I appeared in all the television series produced by Universal, like *Kojak* and *Million Dollar Man*. And from those I moved into features — Sara Davidson's *Loose Change*, *Choirboys*, *Nightwing*. Macht has always been disturbed by the fact that though 95 per cent of the people running Hollywood are Jews, there are no "good" Jewish movies or TV series.

"I've always wanted to play the part of a Jew which was not self-deprecating. Suddenly I get a call from an agent — not my agent — who says, 'I've got a couple of guys here from Israel with a script.' I looked at it. There were some good scenes — scenes I thought I could fill though the dialogue was not all that could be desired.

"My agent said it was 'too small' a project for me. I thought otherwise. And I've wanted to come back to Israel since visiting here two years ago, partly because I met Ya'acov Aloni at that time, a very special man who escorted me around the country for 12 days and knew exactly which buttons to push."

How does an intellectual actor like Macht, who insisted on adding poetry by Natan Alterman to the *Raid on Entebbe* script, feel about *The Last Winter*?

"Surprisingly good. We're dealing with powerful but frozen images, which are not clearly plotted out but juxtaposed. An American script would be more cut-and-dried. I find it very interesting to play the role I've got — a P-o-W who has to come to grips with civilian life again, the myth of the super-soldier having been destroyed for him. And I'm not sure that Israeli scriptwriting technique isn't better than the American."

PRODUCERS Dick Zanuck and David Brown have approved scenarist Abby Mann's latest draft of *The Shattered Silence*, a fictional version of the Eli Cohen spy story. The search has now begun for director and cast for the drama, based on a book by Zvi Aldouby and Gerrold Ballinger.

EACH EVENING from 9 to 11 p.m., the Suely Tydor Trio plays Brazilian music in the Tel Aviv Hilton lounge. Suely is the chief vocalist. His brother Matti plays such Brazilian percussion instruments as the afoshe, which is made from a coconut shell. Shimon Lavie sings and plays the guitar. From 11 p.m. to 1 a.m. Argentine-born Julio Glantz provides another style of South American music, playing eight different instruments but mostly the guitar, piano and percussion, and singing some of the 250 songs he has written.

ARTIST Yehudit Levin's show *Pieta and Joie de Vivre* opens Wednesday night at the Tel Aviv Museum to the sounds of Benzine, a new four-man rock group from the Haifa Bay area. The foursome, friends of the artist who believes in combining the plastic arts with music, write everything they sing and play. They began as a neighbourhood band in the early 70s. Ya'acov Gilad discovered them last year and brought them to Tel Aviv, where for the last six months they have rehearsed, under the direction of singer composer Yehudit Ravitz, the songs that feature on their first album, soon to be released by CBS. Two of their songs can already be heard on the radio: "Free Means Being Completely Alone," and "Hi, Hi." □

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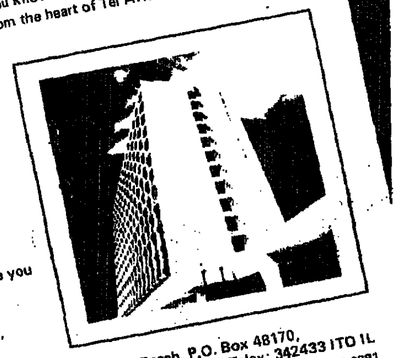

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Dissimilar firsts

TWO NEW Israeli films offer contrasting approaches to the art of cinema. One of them, *Repeat Dive*, is very much involved with Israeli politics and political life, as perceived by writer-director Shimon Dotan. They mould the characters, and are the major influence on their lives. The second film, *A Thousand Little Kisses*, exists in a closed universe, tries to dissociate its characters from external influences, and creates what may seem pure drama, without a specific national indentity, and therefore of interest to an international audience. Mira Recanati directs it with exceedingly good taste.

Both of them are first films, and allowances must be made even if the average audience won't make them. After all, the price of admission is the same, whatever the director's skill.

Dotan, as my colleague Joan Borsten explained last week, uses his own past experience as a diver in a navy commando unit to convey the feelings, reactions and frailties of apparently fearless fighters.

The film begins with the death of a member of a distinguished unit at the hands of an unspecified enemy. The widow becomes the charge of the survivors, who feel they should be responsible for what is happening to her. Particularly concerned is the deceased's best friend, to whom, in a moment of drunken levity, the wife has been bequeathed.

Mira, the young woman, and Yoav, the best friend, enter into a relationship almost against their own will. It's debatable whether it's based on love or on a sense of duty. It leads to an uneasy marriage that's no real solution but rather perpetuates the ambiguity. The audience is left with the suspicion that life has been distorted for these characters to such an extent that no real solution is possible for them.

What creates this distortion is clear from the start. These young people, all in their early twenties, are living in the presence of death, and have to make certain adjustments to keep sane. They concentrate on daily detail, on bravura show-off, on pride in their unit, and camaraderie. They maintain a toughness in order to fend off weakness, or displays of feeling, which are felt to be inappropriate and degrading.

To make his point quite clear, Dotan has his divers exchange macabre jokes that will surely be thought tasteless by some of the viewers. However, they were never intended to be anything else; that is their point. To extract humour from the tragic end of the Dakar exemplifies the *éspri de corps* that maintains these self-styled heroes.

THESE YOUNG people may know how to use their weapons and their bare hands, and are always eager to prove themselves in what they prefer to consider a game. However, in normal life, they lack all confidence in themselves, appear confused and unable to deal with emotions, with any pain that is not physical, or in fact with anything not immediately connected with bodily function. The seasoned fighters turn out to be half-baked adults, emotional impotents who run back to their mother unit to hide from the complexities of a life they have not been prepared or trained properly to face.

All these points are made quite explicitly by Dotan. However, sometimes it is difficult to decide whether the awkwardness of some scenes is inherent in the situation, or due to a temporary loss of control on the part of the director.

Rivka Neuman and Gad Roll in Mira Recanati's "A Thousand Little Kisses."

CINEMA
Dan Fainraru

This may be the shortcoming of a beginner who is much more intent on putting his message across than on attention to detail. The two action scenes, the one at the beginning, the other about two-thirds through the film, are impressive visually. There is some remarkable underwater photography, but who is moving in what direction, and why, is less than clear. Some sequences make one feel one has been here before, for instance the nightclub scenes, and the excessive drinking.

And there is no escaping the fact that the plot is rather thin, and sags in the middle. There is a good deal of padding,

Still, this is a first film. There are the convincing performances of Doron Nesher and Liron Nirgad in the leads, amd Dan Muggia acts well. Danny Schneur's photography is of high quality. Despite everything, the message is conveyed, and *Repeat Dive* is a promising debut.

RECANATI'S *Thousand Little Kisses* is quite different. It is her first feature-film, yet she exhibits surprising mastery of detail. This may be the most remarkable Israeli film made till now, with its fine direction, camerawork and lighting. Inanimate objects are given such importance here, in each frame, that they tend, sometimes, to overshadow the actors. Mira Recanati is very dexterous in using them to reflect the moods, traits and personal crises of the characters more faithfully and convincingly than they do themselves.

Alma, a girl in her twenties trying to strike out for herself, returns from abroad for her father's funeral. Accidentally, or perhaps not quite accidentally, she discovers that her father led for many years a double life, and kept another woman and her son, in a different part of town, while apparently leading a normal middle-class existence. Ruths Alma's mother, who suspects that Alma preferred her father, does her best to prevent her discovering more of the secrets of this double life. But the mystery lures Alma on; she risks severing her ties with Rutha, approaches the other woman, has an affair with her son, who may be her brother, and only withdraws at the very border of tragedy and insanity.

THE STORY is set in Tel Aviv, and it is quite easy to identify the locations. But it could be anywhere. The surrounding objects are of intense importance but only at the most immediate and personal level. Anything not relevant to the lives of these two women has only a shadowy existence. The film rejects anything that does not have an emotional impact on Alma and Rutha, who are far too self-centred to care about the external world. The other characters seem to be just incidental to the plot, with the possible exception of the other woman's son.

There is one rather unsettling element. The dialogue is pitched so high that one would expect the style of acting to conform to it. The film could have become a kind of symbolic drama. This may provide a good reason for reading the subtitles. Whoever wrote them didn't convey the declamatory nature of the Hebrew original, and provided, perhaps deliberately, a much more realistic equivalent.

It seems particularly appropriate that Mira Recanati's film is shown at the Tel Aviv Museum. The images on the screen meld quite naturally with the images hanging on the wall. □

Strange bedfellows

TELEREVIEW/Philip Gillon

"MISERY," said Trinculo the clown in *The Tempest*, "acquaints a man with strange bedfellows." This thought inevitably came to my mind as we watched the incredible scenes on Tuesday night's television. We saw the entire range of Israeli politicians, from the extreme right wing to the extreme left wing, uniting to display their lack of confidence in the government. Such a spread of discontent across the entire span of political life is surely without precedent in Israeli history. In English politics, a possible comparison is with the determination of all parties to throw out Neville Chamberlain during the dark days of 1940.

Admittedly, a government that makes everyone unhappy can contend that this proves that it is being very fair to all. The British used to claim, during the Mandatory era, that both Jews and Arabs were equally dissatisfied with the regime — *ergo*, the government must be doing a very good job. In my generous way, I throw out the argument for use by the minister of defence in the debates that lie ahead.

For an ecstatic hour after the news of the 58-58 tie, I thought that the time had come to prepare our X's for our ballot papers. We were assured that Prime Minister Menachem Begin had sworn a mighty oath that, if there were a tie, he would hotfoot it over to the president's residence to hand in the resignation of the government. And we know that the premier, like Julius Caesar, is as fixed as the Northern Star. Unfortunately, that star is not really stationary...

So we brought out the champagne. But some innate wisdom kept us from drawing the cork. How right we were! Seconds stretched into minutes, minutes into hours, and still no live telecast of Yoram Ronnen in the Knesset came to inform us that the nation was to be given a chance to rectify the folly of last May.

INSTEAD we got *Kolbotek* and *This is Your Life*. *Kolbotek* was devoted to disclosures of the terrible dangers one runs if one eats natural foodstuffs. While I personally enjoy nothing more than a thick steak, grilled on the outside but red in the middle, I think that everyone is entitled to eat whatever he likes, even if it is muck at which a self-respecting bird would turn up its beak. One man's meat is another man's poison. Normally I might have found the programme absorbing. But sitting on tenterhooks waiting for the government to resign, I could not get very excited about the issue.

Even worse was to come, *This is Your Life*, ostensibly featuring Ronnie Stern-Zamir, but with top billing really going to the ghost of Lehi commander Avraham (Yair) Stern.

His widow, remarried, is obviously a very amiable, estimable and likeable woman. She made on me the impression that she had been completely bewildered in her youth, when she had been singled out by the passionate poet-guerrilla as his inamorata. Greatness had been thrust upon her like a blow on the head with a blunt instrument.

Amos Ettinger made Herculean efforts to keep her at the centre of the stage, but the obtrusive ghost kept pushing her off into the wings in a male-chauvinistic way that should provoke sharp comments from the feminist movement. Since Yair has been dead almost as long as Arlosoroff, he might very well be a suitable subject for a judicial commission; but he is hardly a fit hero for a programme entitled *This is Your Life*. Maybe we should have a new format, *This is Your Death*, devoted to those who have passed over, or been pushed, into the spirit world.

Incidentally, Ettinger must abandon that opening gambit of letting the subject think that he is going to hear a string quartet or something, only to find himself under a spotlight and facing a vast horde of venerable friends and relations. The first dozen times the stunt was amusing, but it has now become an embarrassing bore. I know that everything that is done in Israel more than once becomes a tradition, and we all hallow traditions, but in this case Ettinger should prove his mettle and his originality by thinking up a new trick .

THE WHOLE misconceived programme about Mrs. Stern-Zamir was all the more exasperating because we were waiting for a good word from the Knesset. As Ettinger and the ghost and the people with long memories droned on interminably, I sat in fear and dread, more and more convinced that something had gone wrong.

Again I emphasize that it may not have been the fault of the programme that I found it so irritating: I was in no mood for such a programme at such a time. Surely it would have been better for Television House to abandon its schedule, and to fill in the period of waiting with talks by savants about the crisis. They could have explained the legal background of votes of no confidence, the history of previous crises, the possible developments, the powers of caretaker governments, etcetera, etcetera, etcetera. We should have had something comparable to the kind of thing we get on election nights. It should not have been too hard to organize: it had been clear for hours that a tie was possible, and professors could have been put on standby.

Of course, if the schedule had included some item vital to the happiness of the nation, like *Dallas*, or Maccabi Tel Aviv playing in Cologne, a deviation from the advertised programme would have been unforgivable. But nature foods and a ghost could have waited another week.

AT LONG last Ronnen came on to tell us our sad fate, with Arye Naor and Ronnie Milo smirking triumphantly as they reported that the premier had allowed the majority in the cabinet to twist his arm till he agreed to go back on his promise to resign. Milo explained that the prime minister was so good a democrat that he was accepting the will of the majority, even if it involved repudiating his declaration of intent.

I was reminded of an aging soprano "persuaded" to make yet one more final appearance before retirement. I was also reminded of Don Juan's Duchess, who, vowing she would ne'er consent, consented.

The point I made about strange bedfellows was noted in his own way by one of my favourite TV stars, Avraham Shapira, who wondered how Haim Druckman felt in the company of the Communists. Shapira looks so like Falstaff that it is always a pleasure to see him on camera, however sinister his intentions to deprive us of our non-religious liberties.

WHILE I'M ON the subject of bedfellows, *Brideshead* this week improved out of all recognition, perhaps because Sebastian has disappeared. The result was that we had plenty of action, a lot of liquor consumed without any ill-effects, and very little agonizing about the consequences of sin. When Julia asked Charles if he had not been in love with Sebastian, he gave her a very meaningful look, and explained that Sebastian was only a forerunner. Of what, I wondered. Very soon I found out: it was really Julia he craved. We had a long love scene in Julia's cabin. (They were still on the Queen Elizabeth.) My spies, who cheat and watch Jordan ahead of Israel, tell me that Jordan excised this scene.

All things considered, I think that Charles and Julia acquitted themselves very creditably. After all, the liner was being tossed around in a tempest that had prostrated almost everyone else on the ship, including, fortunately, Charles' execrable wife, Lady Celia. In the intimate close-ups of the couple, I scrutinized them carefully for signs of goose-flesh, but saw no traces, so it seems that the heating on the liner went on working, despite the gale.

Julia did have some twinges of Catholic conscience, not about Charles or Celia, but about Mama and some nasty man with whom she had had an affair in America. But, luckily, these self-criticisms were very short, and did not influence her actions.

At long last I am beginning to glimpse why the British went so crazy about *Brideshead*. This week we even had a glimpse of royalty, with a Duke coming to see Charles' paintings, although I doubt whether he bought one. We saw some first-class photography and brilliant acting during Charles' visit to the homosexuals' bar.

Another view of the British upper classes, *To the Manor Born*, has none of the claims to greatness of *Brideshead*. But it is much more enjoyable, and it gets better and better each week.

ON RAM EVRON'S *This is the Time*, one of the people he interviewed was Michael Barr, a town planner and amateur photographer, who has roamed around the globe, photographing faces. Some of his pictures are magnificent. One, of a dying man somehow summoning up the vanity to smile for the camera, is unforgettable. Evron shrewdly hunted up one very good-looking woman, a Taiwanese, now running a restaurant in Israel, and talking Hebrew.

Barr has been indulging his hobby of taking pictures of faces ever since he was a boy scout: when he found time to do his town planning is beyond my comprehension, so devoted has he been to his camera. But he must have done well as a planner; he has printed a very handsome book of his photographs at his own expense. □

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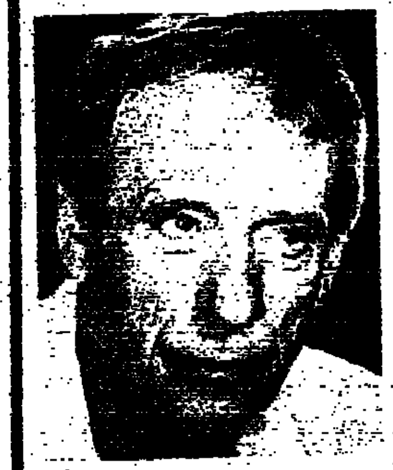
The Week's TV/Radio Highlights

MARCH 26 — APRIL 1

FRIDAY



Yves Montand
TV, 22.15

TV

EDUCATIONAL:
8.15 Literature for Elementary School 8.35 A City in the Sands 9.00 Math/Geometry 6. 9.15 Citizenship 7-9 9.35 Special Education — Our Hour. 10.00 Science for Elementary School 10.30 Music 4-6 11.00 Judaism 7-9 11.30 Society and Culture 12.30 Indian Music 14.00 Everyman's University: Our First Years; Judaea and Rome
CHILDREN'S PROGRAMMES:
15.00 Mickey and Donald — cartoons
15.30 Sabbath Eve Programme
ARABIC-LANGUAGE programmes:
17.30 News roundup
17.32 Arabic film
19.25 Road Safety
19.30 News
19.55 Programme Trailer
HEBREW PROGRAMMES resume at 20.00 with the Sabbath eve programme presented by Rabbi Avidor Hacohen
20.15 Weekly News Magazine
21.15 The Good Hour — Meni Pe'er's variety and entertainment show
22.15 Le Sauvage. Jean Paul Rappeneau's comedy about a model who changes her mind about marrying a Venezuela Mafiaman. Starring Catherine Deneuve and Yves Montand
24.00 News
JORDAN TV (unofficial):
10.20 Cartoons 13.05 Barriers 14.00 Star Soccer 14.55 That's Incredible 16.30 Chips 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 The Mary Tyler Moor Show 20.50 Focus 21.10 Churchill in the Wilderness 22.15 Flamingo Road

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Music (no details available)
8.05 (stereo): Mendelssohn: Overture and Incidental Music to A Midsummer Night's Dream (Haitink); Scriabin: Piano Sonata No.4 Op.30 (Hilda Sommer); Faure: Piano Quartet No.1, Op.15 (Jeremy and Yehudi Menuhin, Walfish, Gendron); Joan Franks-Williams: Duo for Cello (Mark Drabinsky); Mozart: Intermezzo from Thamos, King of Egypt (London Symphony, Maag)
10.05 (stereo): Before and After
11.00 Sephardi Traditions
11.15 Elementary School Broadcasts
[illegible]

SATURDAY

Awraham Friedman
Army Radio, 13.05

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Boomer
18.30 Documentary: The Weizmann Institute
19.00 Entertainment
19.30 News
HEBREW PROGRAMMES begin at 20.00 with a programme for the end of Shabbat
20.30 Benson
21.00 Mabat Newsreel
21.30 Mabat Sport — weekly sports magazine
22.30 The Professionals: Crv Wolf. British police thriller series starring Gordon Jackson returns to the screen.
23.20 To the Manor Born. BBC comedy series starring Penelope Keith as a widow who, faced with her husband's creditors, can no longer afford to maintain the family estate
23.50 News
JORDAN TV (unofficial):
17.50 The Super Seven 18.00 French Hour 18.30 (JTV 3) Buck Rogers 19.30 News in Hebrew 20.00 News in Arabic 20.30 M.A.S.H. 21.10 Doctor 21.30 Entertainment. 22.00 News in English 22.15 Feature Film.

RADIO 1st

7.11 (stereo): Bach: Sonata No.4 in C Major for Violin and Harpsichord; Fasch: Bassoon Concerto in C Major (George Zukerman, Camerata Tokyo); Bruckner: Intermezzo and Trio in D Minor for String Quartet; Delius: Walk to the Paradise Garden (Marriner)
8.05 (stereo): Grieg: Holberg Suite (Tortelier); Hummel: Rondo for Piano and Orchestra; Haydn: Symphony No.22 Der Philosoph (Leppard, Philharmonia)
9.00 World of Science
9.25 (stereo): Sounds and Shadows
10.10 (stereo): The Jerusalem Symphony Orchestra, Mordechai Rechtman conducting — Bach-Rechtman: Toccata and Fugue in D Minor; Dvorak: Serenade in D Minor, Op.44; Stravinsky: Octet for Wind Instruments; Bach-Rechtman: Chorales
12.05 Radio Drama
13.00 Stage and Screen
14.10 Children's Programmes
[illegible]

SUNDAY

Julie Harris
TV, 23.10

TV

EDUCATIONAL:
8.15 Special Education — Our Hour. 8.40 Math/Geometry 6 8.35 Math 4 9.10 Math/Geometry 5 9.25 Spoken Arabic 9.40 Ma Pitom 10.10 English 6 10.30 Literature 7-8 10.55 English 10 11.20 Geography 5-6 11.50 English 9. 12.15 English 8 12.40 Science 9-12. 13.10 History 14.00 This Is It — youth magazine (repeat) 15.00 Everyman's University: High School, English, Physics 16.00 Tsipitpit 16.35 Bailey's Wings 17.00 Popular Science
CHILDREN'S PROGRAMMES:
17.30 Programme Trailer
17.40 Little House on the Prairie: The Werewolf of Walnut Grove
ARABIC-LANGUAGE programmes:
18.30 Flash Gordon
19.00 Weekly News Magazine
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Love of the Land — Meir Shalev's live magazine
20.55 Stop — weekly road safety spot
21.00 Mabat Newsreel
21.30 Dallas: Who Done It?
22.20 Sinai Sights. Repeat broadcast of a documentary filmed by an Israel TV crew (part two)
23.10 Tales of the Unexpected: Way Up to Heaven. TV adaptation of the short story by Roald Dahl starring Julie Harris and Roland Culver
23.35 Almost Midnight
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.05 (JTV 3) The Muppet Show (JTV 3) Mr. Merlin. 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Fighter Pilot 21.10 Seagull Island 22.00 News in English 22.15 Love Boat

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Mozart: Divertimento, K.136 (I Musici); L. Mozart: Trumpet Concerto; Sor: Etude (Israel Rashkovsky, guitar); Gounod: Life and Death Cantata; Dukas: The Sorcer's Apprentice (Zinman Rotterdam Philharmonic)
8.05 (stereo): Telemann: Cantata; Schubert: Fantasy in C Major, for Violin and Piano (Gidon and Jelena Kremer); Gershwin: Piano Concerto in F Major [illegible]

MONDAY

Joseph Haydn
Radio 1st, 10.05

TV

EDUCATIONAL:
8.15 Citizenship 7-9 8.35 English 6 9.00 Language and Communication 3-5 9.25 Science 5-6 10.10 English 7 10.30 Programme for Kindergarteners 11.00 Math/Geometry 6 11.15 English 5 11.35 Geography 7-9 12.05 English 8 12.30 Literature 9-12 13.05 High School Science 15.00 Ma Pitom, English 5-6, Citizenship (repeats) 16.00 Pinocchio 16.25 Family Situation 17.00 Spoken Arabic
CHILDREN'S PROGRAMMES:
17.30 3, 4, 5½ — Spring
17.50 The Phoenix and the Carpet: Magic Fire. Part three of an eight-part series about children in London who find a flying carpet
18.20 Comics
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Sports
19.27 Programme Tailer
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Get Out of It — TV game
20.30 Eight Thirty — art and entertainment magazine
21.00 Mabat Newsreel
21.30 Second Look — news commentary and analysis
22.10 Brideshead Revisited. Part ten of the series based on Evelyn Waugh's novel. Starring Jeremy Irons.
23.00 This Is The Time — Ram Evron's live magazine
23.50 Almost Midnight
JORDAN TV (unofficial):
17.50 Cartoons 18.00 French Hour 18.25 (JTV 3) Little House on the Prairie 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Taxi 21.10 Hart to Hart 22.00 News in English 22.15 Brideshead Revisited.

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Morning Music
8.05 (stereo): Morning Concert (no details available)
10.05 (stereo): Haydn: Piano Variations in F Minor (Shoshanah Rudiakov); Trio in D Major for Baritone, Viola and Cello; Trumpet Concerto (Jerusalem Symphony David Shallon) [illegible]

TUESDAY

Ya'akov Shaham
TV, 20.30

TV

EDUCATIONAL:
8.15 Judaism 7-9 8.40 English 5. 9.00 English 8 9.25 Math/Geometry 5 10.10 English 6 10.25 Spoken Arabic 10.40 English 7 11.00 A City in the Sands. 11.20 English 9 11.40 Advice and Guidance 12.05 Science 7-8 12.30 English 10 13.00 Society asnd Culture 13.30 French 15.00 Science, Language Corner (repeats) 16.00 Handicrafts 16.15 The Flaxton Boys 16.45 Milk, Honey and Your Problem
CHILDREN'S PROGRAMMES:
17.30 Marzipar — cartoons
18.00 Faster, Higher, Stronger — sports magazine
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 The Super Seven
19.00 Art Magazine
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Spoken Arabic — presented by Shay K. Ophir
20.30 Lookout Point — bi-weekly science and technology magazine presented by Prof. Ya'akov Shaham
21.00 Mabat Newsreel
21.30 Kolbotek — weekly consumer magazine
22.00 Line of Justice — dramatization of a rabbinical court case
23.00 The Collaborators: Fifteen Below and Following
23.50 Almost Midnight
JORDAN TV (unofficial):
17.40 Cartoons 18.00 French Hour 18.20 (JTV 3) The Flying Kiwi 19.00 News in French (JTV 3) Candid Camera 19.30 News in Hebrew 19.45 Magazine Zero One 20.00 News in Arabic 20.30 The Story of Writing 21.30 Seven Ages 22.00 News in English 22.15 Bestseller: The Night the Bridge Fell Down.

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Handel: Organ Concerto in G Minor No. 1, Op. 4; Thahlberg: Fantasy on Themes from Meyerbeer's Opera Robert le Diable (Michael Ponti); Tchaikovsky: Pas de Deux from Swan Lake (Los Angeles Philharmonic); Liszt: Hungarian Rhapsody No. 1 (Ormandy, Philadelphia)
[illegible]

WEDNESDAY

Yul Brynner
TV, 22.05

TV

EDUCATIONAL:
9.00 The Miracle Worker — short film based on the story of I. L. Peretz
9.10 Cartoons
9.25 Rabbi Bar-Hana's tales of exaggeration
9.35 The Will to Win — dangerous sports
10.00 Castaway — part one of a new 13-part Australian series about the survivors of a 19th century shipwreck
10.25 Crises at Sun Valley — children's feature film about children living in a corrupt town in Sun Valley
16.00 Butterfly — first in a series of programmes for 2-4 year olds.
16.30 Everyman's University: Art in the Age of Technology: The Age of Revolution
CHILDREN'S PROGRAMMES:
17.30 Somersaults — live weekly discussion and entertainment magazine
ARABIC LANGUAGE programmes:
18.30 News roundup
18.32 The Rovers
19.00 Sports
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 The Love Boat
20.50 Beauty Spot — sights in Israel
21.00 Mabat Newsreel
21.30 Moked — weekly interview hour
22.05 The Long Duel. Ken Annakin's 1967 film starring Yul Brynner as an Indian who leads a revolt against the British in the 1920s. Also starring Trevor Howard, Harry Andrews, Andrew Keir, and Charlotte Rampling
23.45 Almost Midnight
JORDAN TV (unofficial):
17.50 Cartoons 18.00 French Hour 18.20 (JTV 3) Richie Rich 18.40 (JTV 3) Amazing Animals 19.00 News in French 19.30 News in Arabic 20.30 Benson 21.10 The Mystery of the Seven Dials 22.00 News in English 22.15 Dallas

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Arne: Harpsichord Concerto in G Minor (George Malcolm, Marriner); Haydn: Cassation in C Major for Guitar, Violin and Cello; Weber: Horn Concertino in E Minor; Copland: Vitebsk Trio (Copland, Carlos, Adam)
[illegible]

THURSDAY

Fred Haltiner
Educational TV, 10.00

TV

EDUCATIONAL:
9.00 Spring Songs
9.20 Laurel and Hardy
9.40 Yotam and the Hippo — short film based on Ya'akov Shavit's story
10.00 Castaway — part two of a 13-part series about 19th century shipwreck survivors
10.25 Disappearing World
16.00 This Is It — live youth magazine
17.00 Ot Ve'Od — TV game
CHILDREN'S PROGRAMMES:
17.30 Diff'rent Strokes
18.00 Book Look — children's book review
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Youth Magazine
18.45 Inventions and Innovations
19.00 Between Citizen and State — a panel deals with viewers' complaints
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Match of the Week
20.50 Programme Trailer
21.00 Mabat Newsreel
21.30 Eurovision 82 Selection — contest for the Israeli Eurovision entry. Live from the Jerusalem Theatre
23.00 Money Matters — financial magazine
23.30 Almost Midnight
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Feet First 21.10 Rockford Files 22.00 News in English 22.15 Movie of the Week.

RADIO 1st

6.11 Musical Clock
7.07 (stereo): Respighi: Ancient Airs and Dances, Suite No.1 (Marriner); Wieniawski: Etudes-Caprices Op.18, Nos.1 and 2 (Perlman, Zukerman); Stravinsky: Suite Italienne (Zukerman, Neikrug); Sibelius: Finlandia (Ormandy)
8.05 (stereo): Rossini-Respighi: "La Boutique Fantasque" (Ansermet); Brahms: Sextet No.2 in C Major, Op.36; Tchaikovsky: Symphony No.7 in E-flat Major (Ormandy)
10.05 (stereo): Haydn: English Canzonettas; Piano Sonata in C Minor; String Quartet Op.67 [illegible]

MANNA

SAFED: YOUR ROUTE TO YOUR ROOTS

HAFSAKA (TIME-OUT): Safed restoration team takes a well-deserved break. Geshar Foundation

by Elisse Jo Goldstein

Finding one's roots has long been a part of Jewish culture, as we all have the desire to trace back and find our "Kunta Kinte" — to learn something about our unique heritage.

Livnot U'Lehibanot (To Build and to be Built) is the name and aim of the Safed work/study program, providing its participants with the opportunity to learn about their past in Israel — literally digging it out with their own hands.

Only a year and half old, "Livnot" was the brain-child of Aaron Botzer, the program's director, who dug out his own house in the Old City of Safed — pretty much an ancient ruin in itself — and kept digging! The three-month program gives young Jewish people between the ages of 20 and 28, with little or no formal background in Judaism, a chance to contribute to Israel and, in the process, discover their own Jewish identity.

The program is headquartered in the city of Safed, the capital of Upper Galilee. Safed, known as the city of mysticism, due to the influx of the Cabbalists in the 16th century, was the cultural center of the medieval world and the focal point around which much of Judaism spun. A Jewish community has existed continuously for at least 800 years, but due in part to the earthquakes of the 1830's, much of the Old City lies buried under rocks and debris.

In order to begin the tedious work of uncovering the ruins, "Livnot's" builders commence work at seven in the morning. Everyone gathers in the courtyard, grabs their shovels, picks and wheelbarrows and divides up into working crews. The Old City is their site! While clearing out the dirt and rocks, rooms and cisterns are discovered. Vaulted ceilings, arched doorways and parts of columns (your roots) resurface amidst the dust and dirt of centuries.

To what end does one labor? "The idea is to do physical work", Aaron Botzer explains, "but the building is really a means to an end. The work itself becomes a positive Jewish experience. Not only to do something, but to become something. Helping to rebuild the Old City, you do, in essence, rebuild yourself."

David Klein, 28, a Baltimorian with a B.A. in Philosophy, was at the "checking-out stage" when he came to Safed. "I wanted to be exposed to Judaism, but not necessarily to make a committment. I saw how much work needed to be done, and I really wanted to contribute to the building of Israel. When you realize that the house you are cleaning out was built by Jews hundreds of years ago, you really feel you are accomplishing something," he says.

While the morning hours (7 to 11) are devoted to restoration work on religious, cultural and historical sites in the Old City, afternoons (3 to 7) are spent studying aspects of Judaism and its contribution to world civilization. An *ulpan* (Hebrew language course) is also provided for the program's participants.

Miriam Botzer, housemother, occupational therapist and Aaron's partner in life, lectures on the role of the Jewish woman. She underscores the essence of the issue-oriented classes. "People come here with questions that desire answers. If we can provide those answers as well as an understanding of what it means to be a Jew and the knowledge that goes with that . . . we have been successful."

Aaron agrees. "The classes deal with subjects that are controversial — the concept of God and the chosen people, science and Judaism, creation. For many of the participants, this is the first time they are coming to grips with their Jewishness. Our goal is to get these people to confront themselves as Jews, and for they, themselves, to start finding a way to relate to the questions. The courses provide the means to the answers, but everyone has to find their own way, their own involvement."

Jewish dietary laws and Sabbath observance are maintained during the program's three sessions beginning March 1, June 1 and September 1. According to Robin Moss, a recent graduate of "Livnot," Sabbath in Safed was rewarding and surprisingly illuminating. "I wasn't used to sharing things with others, but during that first Sabbath when we prayed on Aaron's roof, I began to understand what is important. The sun was going down and we were singing and sharing something wonderful."

The "Livnotniks" have also participated in unusual community projects outside the buried walls of the Old City. During the shelling of Kiryat Shmona, everyone went up to assist the residents in clearing up the rubble. David Bender, now in the Ulpan on Kibbutz Naan, and Aaron Botzer installed plumbing in a number of bomb shelters in the area. Another group joined forces with 50 "Safedim" to perform for local hospital patients. Seven people from Gail Markman's group worked on an archaeological dig outside the Old City. "We were working alongside local boys," she said, "They couldn't get over women working — pushing wheelbarrows no less!"

The self-sustaining nature of the program's framework further develops the sense of community.

The students maintain the premises themselves.

When Aaron went to *miluim* (army reserve duty), the program followed him up to the base, where, working with the soldiers, they helped fortify the bunker with sandbags and barbed wire. "We had the whole group there — men and women," Aaron noted. "The teamwork and enthusiasm were such that even the soldiers worked like they never worked before! Group dynamics play a big part in this program. It's a close situation and you have to get along with people — everyone has to do his share."

Livnot U'Lehibanot culminates with the typical Israeli adventure, the *tiyul* (trip). Although there are three trips interspersed during the program's session, "The Tiyul" refers to the three-day walk from the Kinneret to the Mediterranean, literally from sea to shining sea.

The "modern mystics" excavating the Old City extol Aaron's uncanny ability to bring the Mediterranean sunset into everyone's focus.

Livnot U'Lehibanot is co-sponsored by the Jewish Agency and the Geshor Foundation. A personal interview is necessary for admission. The only cost to participants is getting to Israel; the work one does compensates for room, board and classes.

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EDITORIAL

When the Israelites journeyed through the desert, "manna" was miraculously supplied for their sustenance when, during the early morning hours, this 'bread-of-angels' like rain poured down from the heavens.

According to legend, one had only to desire a certain dish and no sooner had one thought of it than manna adopted the flavor of the dish desired. The same food had a different taste to everyone who ate it: "To the little children, it tasted like milk, to the strong youths like bread, to the old men, like honey, to the sick like barley steeped in oil and honey."

With the publication of MANNA to English-speaking, college-age readers throughout the world, the Department of Information for Olim in cooperation with the Jewish Agency, provides the Jewish young adult with a taste of Israel.

Our newspaper caters to your varied palates while accepting the inevitable — you will choose your own time and setting to experience Israel, and you will return from this quest with the essence of manna adhering to your tongue and, quite unexpectedly, to your soul.

In this premiere issue and in the issues to follow on a quarterly basis, MANNA presents the popular smorgasbord of programs that have been successful throughout decades, while conveying via interesting and accurate accounts the latest and most unconventional developments appearing on the Israel horizon today.

From kibbutz to university, from archaeological dig to development town, from moshav to city, the young, the inquisitive and the restless have consistently carved out a niche, socially, academically, politically and religiously for themselves and for each other during their stay in the Jewish homeland.

The facts about Israel can be written and rewritten but the *"team ha-man"* (the flavor of the manna) is indescribable without your personal input. Whether you're a first-timer enroute to Israel or a seasoned alumnus(a), we encourage your letters, your opinions and your feedback in our IMPORT/EXPORT column.

Consider a summer, a three month stay, a half-year study-work program, a year abroad or perhaps a lifetime . . .
THREE THOUSAND YEARS OF YOUR HISTORY — TAKE ONE YEAR FOR YOURSELF.

The Editor *Tamara Ende*

This supplement is communicated by the Ministry of Immigrant Absorption, the Jewish Agency and World Zionist Organization.

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LANGUAGE MATTERS

Single people or couples without children (17-35 years of age) contemplating a stay in Israel, should seriously consider taking an ulpan — an intensive course in the Hebrew language. Prior to your departure, you can reserve a place at one of the many ulpanim located throughout Israel, through your local aliyah center representative.

Ulpanim are located in urban centers as well as on kibbutzim. While the kibbutz ulpan program is a highly structured five and a half month course, where the student devotes half a day to study and the other half to manual labor, the city ulpanim are more flexible and vary in duration (from six to 28 hours per week), allowing persons to study and work if they so desire.

Universities also sponsor ulpan sessions, both before and during academic semesters. Most integrate a Hebrew language course into their curriculum.

"Life as a City Ulpanist" and "Kibbutz: The Country Flavor" lead to the obvious conclusion: In Israel, language matters.

LIFE AS A CITY ULPANIST

by Wendy E. Frank

"Do you have a job?", "How do you feel about your Hebrew?", "Have you got an apartment?", and last but not least, "Are you ready to face the 'real' world??!"

It's exactly one week before the end of the five-month ulpan session at Ulpan Etzion in Jerusalem, and the questions are flying. The mood is tense if somewhat exciting, and the new *olim* (immigrants) who have become like family to each other during the past few months are beginning to scatter. Some will remain in Jerusalem, others will head for Tel Aviv or Haifa. Several will go to Beersheba, Eilat or the Galil, and a handful will make their new homes on kibbutzim. And yes . . . a few will return to their country of origin.

Etzion is one of two residential urban ulpanim available to new olim when they first arrive in Israel. (The other ulpan is located in Kfar Saba.) Students study Hebrew five hours a day, five days a week, plus have the opportunity to participate in a wide variety of extra-curricular and cultural activities, such as tours of the country and of Jerusalem, lectures, seminars, etc.

For fifty percent of the students, the ulpan is also their home during this initial absorption period, and they live, eat, sleep and study all within the three-building ulpan complex. For new immigrants the study cost is 270 Israeli shekels. If you are not an immigrant, you can study at Ulpan Etzion as an external student for the sum of 900 Israeli shekels. Most external students are tourists who live in their own apartments or with family. They commute to class daily.

The ulpan, by its nature, provides a protective "nest" to olim, and thus, is not a true indication of Israeli society or what lies beyond the ulpan. For their first few months in Israel, olim do not have to worry about food, a bed to sleep in and other living expenses. There is a concerned staff on hand to help them deal with just about every kind of absorption "crisis" that could possibly arise. Most importantly, they have had each other, and the old phrase "we're all in the same boat" breeds closeness in ulpanim like nowhere else.

Reuben, a 28-year-old from Uruguay, agrees. "The ulpan allows us a period of transition between the society we're used to and one that's completely different with different demands and pressures." He also points out that an absorption center also provides an excellent opportunity for olim to mix with Jews from many different backgrounds and cultures. "Here you meet people from all over the world," he says. "Everyone has different habits and customs, yet we're all Jews, and living together like this for five months shows us that we're all essentially one people. That's what living in the Jewish state is really all about."

Students at Ulpan Etzion celebrate Halloween between classes.

Indeed, the feeling of *chevre* (circle of friends) among immigrants is one of the most important factors in successfully adjusting to the "loss" of family and friends at home. "You go through a lot of emotions and experiences in the initial stages of aliyah," states Australian-born Amy, "and there are constant ups and downs. No matter how ready you are for them, or how much you've heard, it's that much harder when it really happens. Here at the ulpan, though, you're with many others going through the same thing, so the atmosphere is very supportive."

Of course, the primary and official purpose of the ulpan is to teach people to speak, read and write Hebrew. "I won't say I'm totally fluent yet, but I will say that the ulpan has given me a good base upon which to build and the ability to get around in Hebrew," says 25-year-old Lilliana from Peru. "Without that, I'd always feel on the outside of society and it would be impossible to adjust and fit in." She adds that before coming to ulpan, she didn't even know ten words in Hebrew. She can't believe how much progress she's made in just a few months.

The various tours and lectures available to students provide another kind of base, and one that is nearly if not equally important to learning the language. "All these *tiyulim* (outings) they've taken on us, plus the various lectures they've had on history and current issues in Israel — they've given us an overall 'vision' of this country," states 23-year-old Nancy from California. "They've given us a chance to achieve a good general perspective on things before we have to go out there and deal with the pressures of everyday life."

Another recurring comment among olim is that the ulpan is a good starting point from which to conduct a search for employment and a place to live. "During these five months here, we've had a chance to make contacts and to try to establish ourselves professionally," says Elie, a 30-year-old from Canada. "You can't possibly know where to look for a job or a place to live when you first get here. The ulpan gives you a place and time to get yourself oriented."

The fact that the world of the ulpan is just that — the world of the ulpan and not of Israel — is recognized by olim, but they seem to agree that although an ulpan cannot give you a true feeling for daily life in Israel, it provides something even better. "No, it's not the way life really is here," comments 27-year-old Terry from England. "But how can it be? I don't think the job of an ulpan is to be an example of life in Israel. What it does, and all it really can do, is to give us the tools, and therefore the confidence, to go out there and make it in this country."

Wendy Frank, a recent Ulpan Etzion "graduate", is now living in Jerusalem, practicing her Hebrew(!) and working as a freelance writer. She made aliyah from Bethesda, Maryland in July 1981.

For further information contact your local ALIYAH CENTER or write to:
ULPAN ETZION
8 Gad Street
Baka, Jerusalem.

KIBBUTZ ULPAN: THE COUNTRY FLAVOR

by Amy Levinson

"You don't want to go to the ulpan at Mishmar Haemek," said the Jewish Agency counselor in Tel Aviv that summer in 1977. "That kibbutz is huge — a real factory."

Little did I know that choosing to ignore her advice would prove to be one of the most fateful decisions of my life.

Fresh out of Duke University with a degree in anthropology and six week's experience in Israel on an archaeological dig, I had no great desire to rush back home to start job hunting in the "real world."

Though I had hiked extensively in northern Israel and in the rugged hills of the West Bank, had stretched out on Sinai beaches and had marveled at the ethnic colors of Jerusalem's Old City, nothing intrigued me like kibbutz.

Why? "Kibbutz" conjured up ideas of socialist utopia, working in the fields, living in a communal atmosphere and experiencing the kind of counter-culture I had missed in the 1960's. Some of these conceptions later proved false, but somehow I was never disappointed.

Sixty-year old Kibbutz Mishmar Haemek, which belongs to the left-ist Hashomer Hatzair movement, was founded by socialist idealists full of that classic pioneer spirit you always connect with kibbutz.

In the dining room I spoke with the woman in charge of the ulpan and with some of the people in the program. Three levels of Hebrew were offered (beginning, intermediate and advanced). Though I remembered a little Hebrew from my Sunday school days, most of the fifty students in my group didn't know a word.

From North and South America, Europe and South Africa, we "ulpanists" worked half a day and studied the other half. Sometimes we ended up with less desirable tasks in the laundry room or plastics factory — agriculture can't support everyone as it once did — but our jobs were rotated, so I also spent time working in the fields with grapefruits and avocadoes. In another job, I encountered a wonderful Bulgarian woman who instructed me in the art of pastry making, kibbutz-style.

Evenings meant homework, movies and hanging out with my friends in the *moadon* (clubhouse). We joined the Friday night activities and participated in festive holiday celebrations.

During my year and a half stay on Mishmar Haemek, I tried to observe the lifestyle and culture of kibbutz without imposing my values and attitudes on others. It was a truly humbling and eye-opening experience. I'll never know how I had so much energy; I only know I was happy. I attributed part of this happiness to the fact that I made a concerted effort to study and speak Hebrew.

Amy Levinson, a graduate student in communications at Hebrew University, works as a journalist for the Jerusalem Post.

Kibbutz ulpanim begin somewhere in the country nearly every month.

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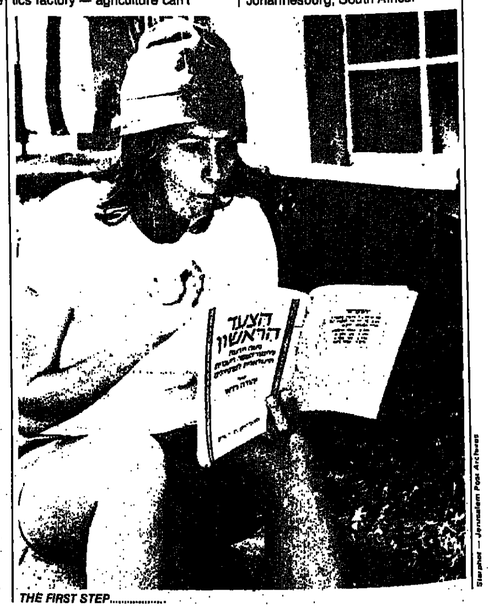

THE FIRST STEP.....

Slingshot — Jerusalem Post Archives

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THE ECONOMIC EQUATION

How much does it cost to live as a student in Israel?

by Sophie Lennox

For overseas students, living on an Israeli shoestring can be simplified with the help of this financial overview of an average student's outlay in dollars during the academic school year. The figures quoted below are based on interviews with students and counselors at the most popular university overseas programs. Consider your own individual needs and personality when tailoring a successful budget.

Tuition: For overseas students, tuition at the city universities will run about $1600 for the 1982-83 school year. A non-refundable registration fee ($25-30) must be submitted with your application.

Dormitory: At Jerusalem's Hebrew University, dormitory fees for the academic year are $400. Tel Aviv's dormitory fee is $750, while Haifa Univrsity charges $780 per year. There is usually, but not always, space in the dormitories, with two to three students sharing a room and communal cooking facilities.

Option: Those students who prefer sharing an apartment in the city should budget $1,000.

Health Insurance: At the Hebrew University, health insurance for the period including the summer ulpan is included in the tuition fee providing the student seeks treatment at Hadassah, Ein Karem or Hadassah, Mt. Scopus.

Tel Aviv University recommends the student carry health insurance from abroad; if they so desire, however, supplementary insurance can be obtained for $10 a month with Kupat Cholim (the local health plan) for minor ailments not requiring hospitalization.

Haifa University advises local health insurance with Kupat Cholim at $22 a month.

Option: Students preferring private medical treatment must pay for it themselves immediately following care.

Summer Ulpanim: In preparation for regular courses at the universities as well as for the special programs run for students from overseas, the summer ulpan is essential for all who know little or no Hebrew. Without sufficient Hebrew, contact with the general student body and Israel society at large is severely hampered.

At Jerusalem and Haifa Universities, the ten-week summer ulpan provides intensive Hebrew language training from late July to early October for an additional tuition fee of $350 plus a monthly dormitory fee of $30. or $75 for the ten-week course.

In Tel-Aviv, the ten-week summer ulpan costs $240 for tuition and $150 for the dormitory; two shorter ulpanim lasting about a month, one starting in September, the other preceding the Spring semester, costs $180 in tuition and $75 for the dormitory.

Transportation: Public bus transportation inter-city and intra-city is convenient, cheap and frequent throughout Israel. An average $5/mo. is adequate for in-town transportation. Out-of-town travel will average $8/mo. depending on your mobility.

Option: Those wishing to explore different parts of Israel, Egypt or Greece should plan expenditures accordingly.

Bicycling: For exercise as well as for transportation, a bicycle can be a valuable addition to your stay in Israel. A new bicycle in Israel ranges in cost from the simple $115 model to ones costing up to $1,000 for bicycles with a small motor and gears. A second hand bicycle can be obtained for a minimum of $70. If you are an ardent cyclist, give thought to transporting your own bicycle. Check with shipping regulations and fees. Bike weather ideal from March-October (no rain).

Clothing: Most students who come for a year's study will bring their necessary wardrobe with them. Very few students will buy anything more than a pair of jeans or a pair of sandals. (Both items a must for Israeli-style living.) A pair of jeans costs between $20-40, depending on the brand you choose. Sandals range from $25-30 and sneakers from $22-35.

Food: The amount of food and the type of food one enjoys will determine your monthly outlay for this item ($80-$120.)

Option: Eating out can be as cheap as a felafel ($.50) or as expensive as a steak dinner at a luxurious hotel ($40 plus.)

Laundry: A campus or city laundromat will cost you approximately $5/mo.

Textbooks: Budget a minimum of $100. Your outlay may be considerably more depending on your major and your reading habits.

Option: Second-hand book stores abound in the bigger cities. For casual reading, however, bring paperbacks from home and trade them.

Entertainment: Cultural discounts range from 10-20% for students. This includes concerts, theater, special lectures and events. Films on campus have reduced prices, while films in city movie theaters make no reductions for students (cost $3).

A ticket to the theater costs from $6-$10 and a season's ticket from $40-$50 (excluding discount). Concert tickets also range from $7 — $10 with a season ticket to the Israel Philharmonic from $80-$125. The Jerusalem Symphony Orchestra will cost between $70-$80.

Museums also give student reductions. The Israel Museum, for instance, charges $3 for an annual membership while also extending student rates for lectures, concerts, films, etc.

Shoestring Hints:
Second hand shops (clothing and books)
Bazaars (garage sales)
Bulletin Board sales
Trading
Care packages from home.
Family visits (suitcase bonanza)
Bring clothing and toiletries from home
Bring outdoor gear for trips
Shop at Shuk (outdoor food market)

Israel Kalinsky

GUIDE TO THE PERPLEXED

Yeshiva Studies in Israel

by Aryeh Lehman

For Western countries, 1967 was a nightmarish year. The hippie revolution caught fire, transforming even the sweetest, most innocent college co-eds into political firebrands and social activists. Fueled with a sentiment of rebellion and change, the voice of Western youth raged against the Western establishment and all it represented . . . Vietnam, Capitalism, Racial Injustice. A burning American flag was the sign of the times. Patriotism was all but extinct.

But for Israel, 1967 was nothing short of spectacular. Triggered by her triumphant victory in the Six-Day war, the rate of Aliyah sky-rocketed, settlements began cropping up in re-captured territories, the Israeli army loomed tall and proud alongside a slumping American army in Vietnam, dollars came pouring into the country from enthusiastic Jewish supporters.

Yet most significant of all the events transpiring in 1967 was the beginning of a totally new phenomenon — a movement of young, assimilated, Western Jews back to Jewish tradition and religious observance. While many disillusioned, spiritually-seeking Jews were being sucked into various Eastern cults, others were rediscovering the roots of their own religious heritage.

This *Hozrim B' Tshuva* movement (returnees to the faith), officially began with the establishment of Yeshiva Har Zion in Jerusalem in 1967, then spread over the next seven years under the influence of Lubavitch Hassidim and Schlomo Carlebach, finally becoming centralized in Jerusalem in '74-'75 with the founding of a number of Yeshivot and institutions created solely for assimilated Western youth seeking a taste of Judaism.

The aim of these institutions was to offer critically-minded youth an environment of intellectual freedom and resistance to dogma, and at the same time transmit to them an authentic, didactic tradition spanning two millenia.

In the 13 different institutions existing today in and around Jerusalem for Hozrim B'Tshuva, the style and methodology of teaching varies greatly, while the learning texts themselves are fairly uniform — Talmud and Bible with commentaries, books on Jewish law, ethics, philosophy, religious history, etc. Each of these institutions has a definite unique character, yet all of them can be subsumed under certain general categories.

Men: For the wet-behind-the-ears beginner, with little or no knowledge of Hebrew or Judaism, there are four Yeshivot — *Aish Hatorah, Ohr Somayach, D'var Yerushalaim* and *Her Zion*. These Yeshivot are prepared to deal with the conflicts, questions and hesitancies of college and post-college age males wishing to learn about Judaism, yet unwilling to commit themselves to traditional religious observance before reaching an intellectual understanding and acceptance of Judaism's value and truth. Although their emphasis is on bringing beginners into Judaism and lending emotional support along the lines of traditional Yeshivot.

However, a student who is no longer a beginner and has accepted Judaism to the degree that he wants to immerse himself in an intensive, learning-skill oriented environment, might prefer *Yeshivat Hamivtar* or *Yeshiva Shapell's-Darche Noam*. At both places, the emphasis is one of methodology within an intellectual/textual framework, namely "mastering the art of learning".

For those wishing to concentrate on learning Hebrew and Judaism stimultaneously, there's *Machon Meir* and *Bet-El*. Machon Meir's student body of 75 is evently split between Israeli and Western/European Hozrim B'Tshuva, and offers an Ulpan plus Judaica classes in easy Hebrew. Bet-El is a Yeshiva-settlement located about 13 kilometers north of Jerusalem, and offers an Ulpan, Judaica in easy Hebrew and an optional work-study program (i.e. carpentry and construction).

For beginners who want to live in a Lubavitch community and study Chassidut as well as traditional Judaica, there's *Kfar Chabad*, located near Tel Aviv. And for those wishing to study in a small, traditionally-oriented Yeshiva (12-15 students) in the completely religious city of Bnei Brak, there's *Ohavei Torah*.

Women: For the very beginner, there is *N'vei Yerushalayim, Har Zion* or *Machon Meir*. The latter two are sister schools to the mens' Yeshivot by the same name, while the former, N'vei Yerushalayim (enrollment 200), is a traditional, non-zionistic seminary, with a special three month introductory program, and a general learning program that emphasizes *Chumash* (Five Book of Moses) with *Rashi* (commentator) and *halacha* (laws of Jewish practice).

Michlelet Bruria (sister school to Yeshivat Hamivtar) caters to university girls with some Hebrew/Judaica background, and uses a textual/intellectual approach akin to a traditional mens' Yeshiva. Unlike at most womens' seminaries, Bruria women pursue deep, intensive study of Mishna and Talmud. For girls with advanced Judaica/Hebrew backgrounds, there are the traditional seminaries of *Beis Yaackov* and *Machon Devorah* or the more zionistic *Michlala* (considered to be the sister school to Mercaz Ha Rav Kook Yeshiva).

Men and Women: Alone in this category is *Machon Pardes*. In contrast to the above mentioned Yeshivot and institutions, Pardes has three distinguishing features — it is co-educational, it insists that its 50 students live away from the Yeshiva to taste the life of Jerusalem in every practical way", and it doesn't encourage its students to conform to any particular standard of observance, rather the student is expected to reach their level on their own. For these reasons and others, Pardes is likened to a university approach to Yeshiva learning.

Aryeh Lehman, freelance journalist, Yeshiva student and incubating novelist, likes to think of himself as a rebel with a cause.

For more comprehensive, detailed information on the above mentioned instutitons, feel free to contact:

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This supplement is communicated by the Ministry of Immigrant Absorption, the Jewish Agency and World Zionist Organization.

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MAKING NEW WAVES

by Mordechai Beck

If your image of Israeli music is of kibbutzniks stomping around in mud-caked boots singing old ballads like *"Tzena, Tzena"* and *"Hava Nagila"*, then you are in for a shock when you come to Israel.

Israeli popular music is as up-to-date in its style and technical competence as most things in the West. There was a time when Western music had a negative effect on the local Israeli sound, when good popular music from the West was merely imitated rather than absorbed. Today, however, Israeli composers, singers and technicians are well in command of the latest styles and gadgetry that make for popular music the world over. It is not coincidental that last year's biggest selling local hit was the premier disc of the hard rock group, 'Tislam' all of whose members were studio technicians.

This is not to say that the influence is one way. Israel's indigenous folk music has bequeathed a special heritage — the importance of lyrics. Israel's finest songs possess highly poetic lyrics, many of which have been penned by the country's leading poets: Natan Alterman, Rahel, Natan Zachs, Yehuda Amichai and Leah Goldberg.

Israeli lyrics are not the 'moon-in-June' variety. They confront real issues of daily living, of war and its aftermath, and of the prospects of yearned-for peace. One of Ehud Manor's peace songs — 'Bashana Habaa' (next year) has become as popular as 'Hava Nagila'.

Simultaneously, there has been a notable shift from nationalist to more personal songs — less about building the land and the elusiveness of peace, and more about the building of relationships and the elusiveness of love. Another of Manor's lyrics set to music by Matti Caspi, starts: 'In a little while / we shall be one body / you will put your hand in mine forever / you will be mine forever / and I shall be afraid / and my body will tremble this night'.

Shalom Hanoch's latest album, reputedly the most expensive album ever made in Israel, is all about the break up of his marriage. A far cry indeed from the good-old-*Eretz Yisrael* (Land of Israel) stuff. Yet Caspi and Hanoch — both ex-kibbutzniks — are popular precisely because of their candor.

Traditional music also acted as one of the root inspirations for Naomi Shemer whose extraordinarily fertile career stretches over a quarter of a century. Although best known outside Israel for such songs as 'Jerusalem of Gold' her local hits go back to her days on kibbutz, in the army and on stage. Her output is prodigious though her themes are fairly basic. Both her words and music celebrate a people's return to nature after 2,000 years of imposed exile, the love of Israel as the center of Jewish spiritual and physical yearning and the profound, almost prophetic, desire for peace in Israel and throughout the world. Paralleling this is her open love affair with the Hebrew language about which she says: "I can take a phrase from the Bible and place it next to one used by a child in the street." This gift for reshaping the past give her words and music a sense of the fresh and the familiar at the same time. It is this gift which has made her current album Israel's fastest selling record.

If the words of Israeli songs have undergone a change so, too, has the music. Matti Caspi has been stuck on Latin-American rhythms for years — to the extent of winning a prize for his music in Brazill Judith Ravitz combines Eretz Yisrael folk music with Jazz-rock rhythms; Shalom Hanoch infuses his philosophical pieces into a basic rock'n' roll format; Gali Atari, Israel's second Eurovision Song Festival Winner, has just gone solo with a glittering set of upbeat songs with a shade of the 50's revival. Elsewhere on the music scene groups and singers like Tzvika Pick, Eitan Masori, Guy Maroz and the Quiet Wave, Shem-Tov Levy, Nurit Gal-Ron and Arik Sinai have — with the help of a Hebrew which is both didactic and demotic — transformed Reggae, Country-and-Western, Jazz, Heavy Rock and New Wave into authentic Israeli music.

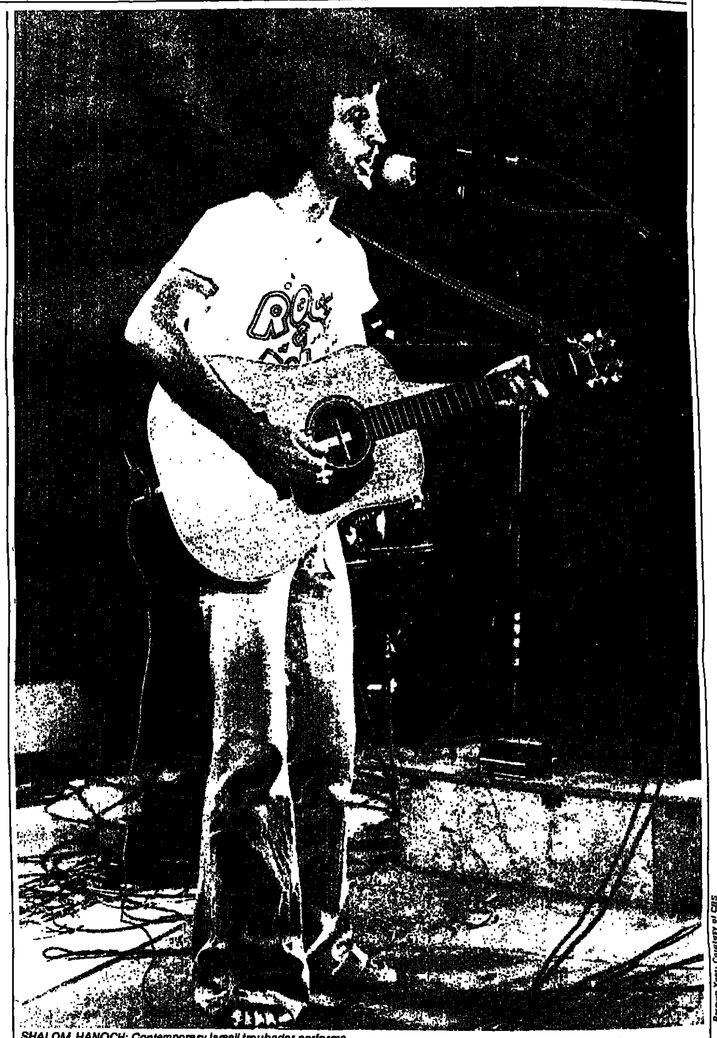
A contrary trend which you hear over the radio or in concert is the return to traditional Israeli folk music. In part, this reflects a wave of nostalgia that has recently gripped Israelis both young and old. Much of this nostalgia goes back to the heroic, pioneering days of the first *aliyot*. (Waves of immigration).

One disc 'Sing Along With Sarah-leh Sharon' is a recording of a live TV broadcast in which the lead singer is accompanied by a kibbutz audience in a wide range of pioneering songs. The Hataklit company from Haifa recently released two sets of double albums simply called 'Nostalgia 1 and 2' in which Russian, East European and Yiddish songs are recalled as the basis of Israel's first Hebrew melodies. All these records, according to the companies, have been selling as fast as hot falafel.

Tradition of another kind is to be found with the *Habreira Hativli* group (the Natural Alternative). Founded by Moroccan-born ex-plasterer and percussionist, Shlomo Bar, the group brings together musical sounds from as far apart as Texas, United States and Cochin, India. The result is a weird but beautiful cacophony which combines banjo, double bass and Spanish guitar with Indian violin, sitar and tambura. The mixture is strung together with Bar's sinewy voice and compelling drumming. His songs, about Moroccon Jewry and the problems of being a Sephardi in Israel, have found an appreciative audience among all sections of Israel's pot-pouri society.

Alongside their newly-released records, these artists perform live. There is no better way to see what moves your contemporaries in Israel than to attend one of these concerts. Each performer elicits a particular response. Shalom Hanoch's audiences light matches as a mark of favor; Matti Caspi and Judith Ravitz have their audiences sing along with their slow numbers, while Habreira Hativlt often have their people closing their eyes and meditating on the sinuous sounds of their East-West combinations.

For those who come to explore Israel, the work of the country's best contemporary troubadors can provide a pleasant and enduring way of learning the Hebrew language, while immersing oneself in Israeli culture. *Mordechai Beck emigrated from England in 1973. He is a freelance writer living in Jerusalem whose penchant for music has a childhood basis.*



Reuven Yaari Courtesy of CBS

SHALOM HANOCH: Contemporary Israeli troubador performs.

BRASS TAX

(THE INFORMATION FILE)

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Canada
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Toronto M6B 3K1 Ont.
(416) 781-4660; 781-4353

South Africa
The Jewish Agency Aliyah Dept.
84 De Villiers Street
Johannesburg,
23-6303; 37-3000

Australia
Z.F.A.N.Z.
Aliyah Dept.
584 St. Kilda Rd.
Melbourne, Victoria 3004
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51-6921

Great Britain
Aliyah Department
Balfour House,
741 High Rd.,
Finchley, London N12 OBQ
England
(01) 446-1477

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EXHIBITIONS

Permanent Collections of Judaica, Art and Archaeology
Trends in Art After 1945 – representing trends such as non-geometric abstraction and pop art
Reality and Illusion – children's exhibition dealing with visual illusion in culture and art
Royal Hunter & Divine Lovers -- Indian miniature paintings from the 16th to the 19th century
A Glimpse Into the Past – the Ternbach collection. Objects from the Ancient Near East
Towers of Spice – the tower-shape tradition in Havdalah spicebaxes
Bill Brandt – Photographs 1930–1980. A retrospective of the master British photographer
Toys and Games of the Ancient World. At the Rockefeller Museum

SPECIAL EXHIBITS

Hebrew Ostracon with a list of numerals, from the fortress of Kadesh Barnea, 6th–7th century B.C.E.
Illustrated "ketubah", Padua, Italy, 1732
Dolls in the image of Haman and his wife, Zeresh. From the Yemen, early 20th century. Permanent loan from Mr. Z. Schocken
Special exhibit in memory of Mordechai Narkiss. Three outstanding objects acquired for the Museum thanks to the late Mordechai Narkiss

EVENTS

NEW DIRECTIONS SERIES
PERFORMANCE ART that was scheduled for Saturday, March 27 at 20.30 has been postponed to a later date to be announced.

CHILDREN'S FILM
Sunday, March 28; Wednesday, March 31 at 15.30
"101 DALMATIANS" – a Disney production
Thursday, April 1 at 11.00 & 15.30; Friday, April 2 at 11.00
"M.G.M.'S BIG PARADE OF COMEDY" – 50 all time stars including Laurel & Hardy, Buster Keaton, Greta Garbo, Marx Brothers, and more

LECTURE (in English)
Sunday, March 28 at 20.30
PESACH PREPARATION IN COCHIN 1981 – women in the persistence of tradition
Lecturer: Barbara Johnson, University of Mass., Amherst
Tickets: IS 15, members and students IS 10

CHILDREN'S CONCERT
Monday, March 29 at 16.00
SYMPHONIC AND CHOIR MUSIC
Jerusalem Conservatorium Orchestra and Children's Conservatorium Choir. Presented by Ora Binur-Shmit
Tickets: IS 45, members IS 35

CONCERT
Monday, March 29 at 20.30
VIOLIN SONATAS
Motti Shmit, violin; Michael Boguslavsky, piano. On the program: works by Handel, Mozart and Brahms
Tickets: IS 70, members and students IS 55

FILM
Tuesday, March 30 at 18.00 & 20.30
"LA CITTE DELA DONNE" ("City of Women") – Italy 1980
Dir. Frederico Fellini; with Marcello Mastroianni, Ettore Manni
Tickets: IS 40, members and students IS 30

MODERN DANCE IN AMERICA
Wednesday, March 31 at 20.30
POST MODERN PIONEERS
Presented by Dr. Ronit Land, accompanied by video films (in cooperation with the Central Library for Music and Dance)

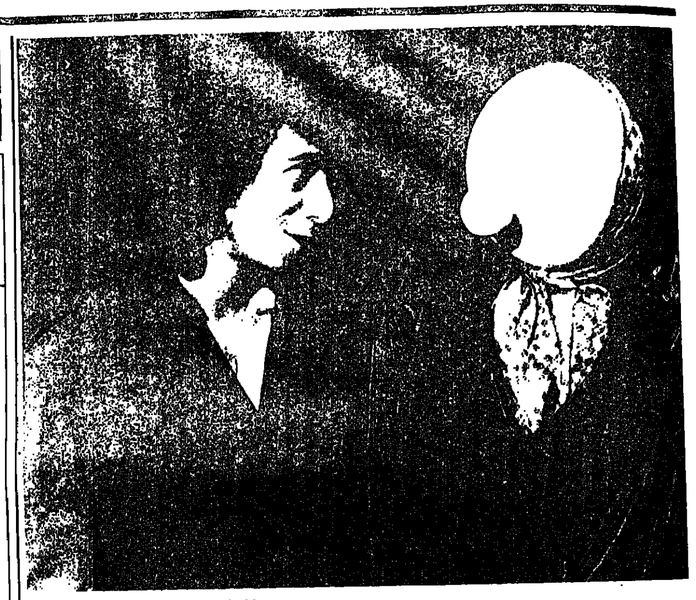
YOUTH WING
For information on Youth Wing activities, please phone (02) 833278

Guided tours in English:
Museum: Sun., Mon., Wed., Thurs. at 11.00; Tues. at 16.30
Shrine of the Book: Monday, March 29 at 15.30
Rockefeller Museum: every Friday at 11.00

The doors of the Museum are kept open by courtesy of its Friends:
March 28 to April 4 – Norbert Schimmel Week

VISITING HOURS:
ISRAEL MUSEUM: Sun., Mon., Wed., Thurs. 10–17; Tues. 16–22; Fri. & Sat. 10–14
SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10–17; Tues. 10–22; Fri. & Sat. 10–14
BILLY ROSE SCULPTURE GARDEN: Sun.–Thurs. 10–sunset; Fri., Sat. & holidays 10–14
ROCKEFELLER MUSEUM: Sun.–Thurs. 10–17; Fri. & Sat. 10–14
ARCHAEOLOGY GALLERIES: Sun.–Thurs. 10–17; Fri. & Sat. 10–14;
LIBRARY: Sun., Mon., Wed., Thurs. 10–17; Tues. 16–20
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11–13; Tues. 16–20

TICKETS FOR SATURDAYS: Buy in advance at the Museum, major hotels and ticket agencies



Clown/mime Pablo Arieli with his double.

Pride in handicap

THEATRE
Mendel Kohansky

CHILDREN OF A LESSER GOD, now performed at Tel Aviv's Yuval Theatre, is not an ordinary play to be judged by ordinary standards. It is a *tour de force*, an experiment which works, or at least worked in the performance I was fortunate enough to see a little more than three years ago on a Broadway stage.

The American playwright Mark Medoff wrote it for a specific actress, Phyllis Freilich, the founder of the California Theatre for the Deaf. Miss Freilich, who is a deaf-mute from birth, and an actress with a marvellously expressive face and body, made the show what it was. And Gordon Davis, one of the finest directors now active in America, was astute enough or simply lucky enough to cast as her partner a young actor named John Rubinstein who, in addition to his other talents and skills, has most expressive hands, probably inherited from his father Artur. They were needed here because he had to use sign language. With such a pair of performers, and directed with immense subtlety by Gordon Davis, *Children of a Lesser God* is a success.

Comparisons are always unfair, especially in connection with a play seen yesterday and one from three years ago, but I find them necessary in this case. I did not think the Broadway version a masterpiece of dramatic acting — in fact I thought it simply a clever piece of writing which smacked slightly of exploitation — but I was entranced by the performance. Had I to judge the play on the basis of what I saw at the Nahmani Hall, I would have found it undeserving, of serious consideration. Here is one case where performance is all.

The story is about a young deaf-mute woman and a teacher who tries to teach her lip-reading and to speak so far as her physical handicap allows. She refuses to be taught, out of some sort of pride in her handicap; the teaching process becomes a struggle between student and teacher, the latter desperately determined to break through. The struggle continues after the two fall in love and marry, and ends with the teacher-husband's partial victory.

They communicate by means of sign language. The teacher uses that language, and simultaneously speaks, for the benefit of the audience. Yehoram Gaon, who plays the teacher, had to learn sign language for the part: Yula Rozin, who is deaf-mute from birth, hasn't had to learn the language recently and laboriously, and therefore puts so much expression into her movements that we can practically understand her. She is a wonderful performer, with a beautifully expressive dancer's body, and a face which it is always a pleasure to watch. I cannot, unfortunately, say the same about Gaon, who isn't subtle enough to make the part plausible and attractive.

THE PRODUCTION'S chief fault is its lack of subtlety. Joel Silberg, whose specialty is commercial *schlock* theatre, directs it heavy-handedly, and, in the usual manner of commercial theatre, puts all the emphasis on the principal actors. The girl's mother (Ruth Geller), the headmaster (Dan Hadan), the two other pupils (Gilat Ankori and Danny Segev), enter and exit without leaving a trace.

I MADE UP FOR my disappointment with *Children* by a visit to the new, small Zira Theatre, where I saw Pablo Arieli, a most attractive and ingratiating performer whom I would classify as somewhere between a clown and a mime, and who performs all kinds of delightful nonsense on stage and among the audience. From the very first moment of his performance, he establishes an immediate rapport with the audience. At the performance I attended, he approached a lady in the first row who steadfastly refused to cooperate. She sat there stony-faced while the rest of the audience had a great time watching the one-sided encounter, until his irresistible charm melted her resistance.

Pablo Arieli's performance is mute, except for an occasional squeal of delight when he does something which pleases him. And he is frequently pleased with himself, and with members of the audience, whom he induces to come up on the stage. He overcomes their natural resistance, and turns them into public performers.

TO TURN to a less happy occasion. Today is International Theatre Day, proclaimed by the International Theatre Institute. The local branch of ITI is celebrating the occasion by awarding the annual Aharon Meskin Prize for the encouragement of local playwriting to Nissim Aloni for his *The American Princess*. The prize includes the play's translation into English, and its world-wide distribution.

The decision of the jury this year is not as ridiculous as last year's, when the prize was given to *Yentel*, a Hebrew adaptation of the novella by the Yiddish-American Isaac Bashevis Singer. Yet the choice of *The American Princess* is rather strange for a number of reasons. One of them is the fact that the play has already been translated; another that Nissim Aloni is the last playwright in Israel to need encouragement. The amount of money Habimah placed at his disposal to stage a revival of *The American Princess* could have kept a medium-sized theatre solvent a whole season. □

Dutch treat

MATTERS OF TASTE
Haim Shapiro

SEVERAL months ago, when the price of local frozen chickens suddenly shot up, a colleague suggested that I write about substitutes for chicken. I thought for a moment and said, "How about veal?"

Naturally, I was joking. Veal is one of the more expensive meats available as a rule and for many years local cooks have been creating chicken and turkey dishes to resemble the higher-priced meat.

Recently, however, I was happy to see frozen veal on sale in my local supermarket at what seemed to be very reasonable prices. A week or two later I received an invitation to a dinner at Beit Asia in Tel Aviv to introduce frozen veal from Holland. It was sponsored by the Tel Aviv area cooperative Supermarket chain.

THE PROMOTION, and the meat at a comparatively moderate price, pleased me for a number of reasons. First of all because I am very partial to veal and would like to have it at home more often, but also because I often come upon veal in luxury restaurants and find it very poorly dealt with. Perhaps with more people cooking veal themselves, the chefs will have to try a little harder.

Meanwhile, as long as the meat is still somewhat of a novelty, it might be a good idea for Pessah, especially for Ashkenazim, who by tradition do not eat lamb at the Seder so as not to give even the impression that they are observing the Pessah sacrifice without the Temple. (With true Jewish logic, of course, the Sephardim *do* eat lamb, to commemorate the sacrifice).

Among the recipes distributed were a few which, if altered slightly to make them suitable for Pessah, would do very well for the Seder main course.

For a veal roast, buy either the shoulder or the rib cut. The shoulder, which is more expensive, is much leaner and will therefore be preferred by many, but I think that the rib is juicier and tastier. Season the meat with crushed garlic and paprika, and sear it in a little fat in a frying pan until it is golden. Then put it in to roast in a medium oven, for an hour to an hour and a half. Add a little white wine to the baking pan and baste the meat from time to time.

I must admit that I personally prefer veal rather pinkish, but since most of my readers, like other Israelis, probably enjoy their meat well done, they should leave it in for about two hours.

If you like you can add some carrots, quartered onions and hearts of celery and roast them with the meat, just making sure that they have enough liquid to keep from burning. Just before serving, mix a little potato starch into the gravy to thicken it and serve the gravy over the meat.

FOR THOSE having only a small number of people at their Seder, a more practical idea might be baked veal chops. Have the butcher cut the rib section into fairly thick slices. Dip them in beaten egg and then matza meal mixed with salt and pepper and fry in hot oil until the covering is browned. Arrange the chops in a casserole and cover with fried onions and a little broth or some white rosé wine. Put the lid on the casserole and bake the chops in a low oven until it is time to serve them.

Finally, for those who would like to watch their pocketbook even if they do serve veal, I would suggest a stuffed brisket of veal. For Pessah, of course, a substitute has to be found for the usual bread stuffing and it could be a problem to make a matza-meal stuffing that is not too dry. I suggest mixing apples, celery and onion with just enough matza meal to hold it together.

Pack the stuffing into a pocket cut into a breast of veal weighing at least a kilo (if you're on good terms with your butcher he'll do it for you), and sew up the pocket with coarse white cotton thread. Brown the brisket in a little oil in a pan. Then add enough liquid to at least half cover the brisket and bake, covered, in a medium oven for a few hours.

The best liquid would be a mixture of white wine and broth. If you like, add a few carrots, some turnips, onions and celery to the liquid and let them cook with the meat. □

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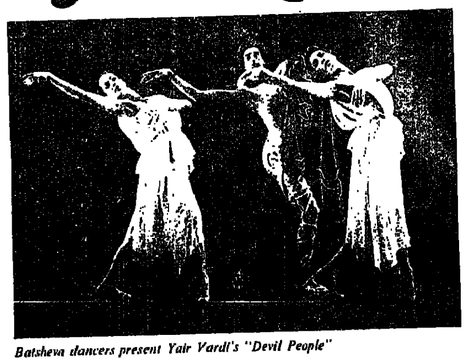
Lyrical pulse

A PEARL of an evening — that is what Pearl Lang, with her dancing and her choreography of *Shira*, made of the programme presented by the Batsheva Company at the Habimah Theatre on Monday. The two works by others that preceded *Shira* had their merits but seemed middling in retrospect after the Lang creation. The work that followed, Yair Vardi's *Devil People*, also suffered from the comparison, though it had its own positive qualities.

Shira was inspired by the legend that the heart of the world and the spring of life together make a song. I was told that Alan Hovhaness, who is not a Jew, listened outside synagogues to get the thread and throb for his music. One can believe that.

When the curtain opened, the dancers, dressed in costumes that one might call Hebraic, moved in rhythms that could have been biblical and certainly were beautiful. But it was in the second movement — Allegro — that Pearl Lang appeared and lit up the stage. Let it be said at once: none of the Batsheva dancers caught the lyrical pulse that was in the essence of Pearl Lang's performance. She was the "voice" of the legend. Her every move mattered. Every step sang.



Batsheva dancers present Yair Vardi's "Devil People"

DANCE
Dora Sowden

In a slit tunic with trousers underneath, and beaded strands swinging and sparkling around her, she carried the enchantment. When the dancers brought in long elastic bands that turned the air into a flowing stream, she glowed among them, as she had done in solo. Oded Harari was a commanding figure. David Dvir did well. But here was a star — and here was a ballet on which the Batsheva Company should work and work again, for it is worth their effort.

Yair Vardi in *Devil People* (music: Astor Piazzola) attempted a theme both sinister and seductive and succeeded in creating a fairy-tale — not as grim as Grimm but with a touch of the supernatural.

In this, the tall, ugile Haim On (formerly Ochayon) held the sections together as the spirit of evil. Much dramatic play was made with cloaks and masks (costuming by Iris Tauman Reisch), for, as newcomers succumbed to the evil one, they assumed glittering masks. The tango pulses of the music were well-laced into the movements. Thus a loving couple (Shelley Sheer and Reto Schleiniger), after an elegant near-classical duet, turned to wild dance. A pair of pretty girls (Alice Dor-Cohen, Iris Frenkel) changed from a frolic of innocence to harpy dance. In the end, all were transformed into a swaying, anonymous mass with evil triumphant.

In Siki Kol's *Hamsa*, Haim On was again the dominant male amid five women (five fingers of the "hamsa") competing for his favours. At one moment, in his red trousers and with one long red glove, he looked like a phallic symbol (the *hamsa* also a fertility symbol?). There were good dance ideas, some with a touch of craziness, all well-related to the improvisational music both Eastern and Western. The props by Miriam Bat-Yosef, in this artist's motley-painted style, did nothing to suggest the good-luck charm that the five-fingered emblem is supposed to be. They kept the dancers so busy that they distracted from the dancing. Costumes (by Yemima Kessler) were attractive.

Ivan Feller-Vaslev's *Living Games* (music: Andre Hajdu) was actually not a premiere. It was done some time ago in a Batsheva "workshop" performance, but there seemed to be new variations. The crowd scenes looked more untidy. Its one tasteless gesture to which I objected last time, was still there, but done by three and looked diluted. The choreographer was still obsessed with the stretchability of knitted garments, and the dancers made ample use of them in bursts of action, sometimes violent, always energetic. □

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Obligatory duck

THE OBLIGATORY finesse is not really a finesse at all; it is a standard play to avoid two losers in an eight-card suit in which declarer does not hold the ace-jack-ten. It is executed by leading small to an honour in one hand, in the hope that the ace "sits before" that honour, and ducking on the way back.

That was the play that declarer was attempting in today's first hand. But our East defender found a way to stymie the "finesse," and defeat the contract.

North
♠ A 4
♡ Q J 10
♢ K 7 6 4
♣ Q 8 6 5

West
♠ Q J 10 7
♡ 7 5 4 3 2
♢ Q 2
♣ J 10

East
♠ 9 8 6 3 2
♡ 9 8 6
♢ J 10 3
♣ A 3 2

South
♠ K 5
♡ A K 4
♢ A 9 8 5
♣ K 9 7 4

THE CONTRACT was three notrump, and West led the spade queen. South could count eight top tricks — two spades, three hearts, two diamonds and one club. His ninth trick, he thought, would have to come from the club suit — if he could avoid two losers there. Declarer won the first spade in his hand, and led a low club to West's ten and dummy's queen.

Declarer now had two alternatives. If the club queen won, he could play a small club from both hands, hoping that West had been dealt the ace-ten doubleton. If East won the club queen with the ace, declarer would win the spade return and then have the alternative of taking a club finesse against East (if he had been dealt four clubs to the ace-jack) or attempting to drop the doubleton jack, establishing three club tricks and making his contract with an overtrick.

But East knew the play, and without hesitation played the club deuce on North's queen. When declarer led a small club from dummy, East played the three, and South, hoping for the doubleton ace, played small. West's jack won the trick and he continued spades. Declarer was now doomed — the best he could do was cash his eight tricks and accept one down.

Declarer might have done better. After winning the club queen in dummy, he could have cashed the ace-king of diamonds and made nine tricks — three hearts, two spades, three diamonds and one club — when the diamonds divided 3-2. But it is difficult to blame him for falling victim to a nice piece of deception from East.

DECEPTION is also the theme in our second defensive gem. This time West was the hero.

(Shalom Bar-Tal)

BRIDGE
Hanan Sher

North
♠ A K
♡ Q 8 6 2
♢ K J 3 2
♣ 5 3 2

West
♠ Q 9 8 6 5
♡ 10 7
♢ 10 5 4
♣ A Q 4

East
♠ 7 3 2
♡ K 5 3
♢ 9 8 6
♣ 8 7 4

South
♠ J 10 3
♡ A J 9
♢ A Q 7
♣ K J 10 9

Again the contract was three notrump, and West led the six of spades. Declarer had seven top tricks — two spades, one heart, and four diamonds. He had to choose between the heart and club suits to develop two more tricks. Both suits posed problems. He had to locate the club queen or the heart king.

Declarer chose to play on the club suit. After winning the spade king in dummy, he played a small club to his ten — and West played the ace! By "marking:" the club queen in the East hand, our defensive hero was offering South a sure thing; repeated club finesses would bring home the three club tricks needed to make his contract. So the spade king was won in dummy, and the club jack finessed. To South's dismay, West produced the queen and cashed three spades to defeat the contract.

West had realized that if he won first club with the queen, South would have no alternative but to take the winning heart finesse, and was very likely to "smother" the doubleton ten and make his contract. □

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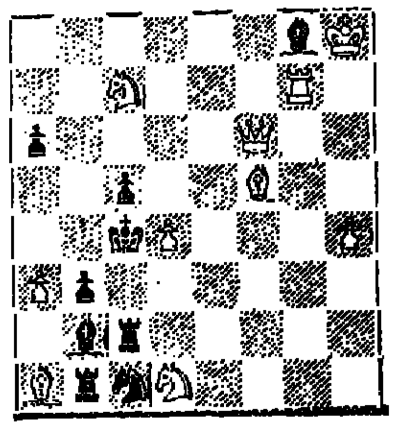
CHESS
Eliahu Shahaf

Problem No.3063
BARUCH LENDER, Afula
1979



White mates in two (10-9)

SOLUTIONS. Problem No.3061 (Hoch.). 1.Kg3! gh6 2.Rh6 Nh4! 3.Rh4 Kg1 4.Rh2! dlQ 5.Rg2! Kf1 (h1) 6.f2 (h2) Kg1 7.Rg2 Ng2, stalemate.

WORLD CHAMPION DEFEATED

WORLD CHAMPION Anatoly Karpov suffered two setbacks in the Clarin international tournament in Mar del Plata, Argentina. He went down to Holland's Jan Timman and, surprisingly enough, to Argentina's IM Carlos Garcia Palermo.

Timman, in top form, clinched first place with a 9½ — 13 score. Lajos Portisch was runner-up with 8 points, while Karpov tied for third with compatriot Lev Polugayevsky and world junior champion Yassir Seirawan of the U.S., all with 7½. There followed: Ulf Andersson, 7; Bent Larsen, 6½; Miguel Najdorf (still going strong at the age of 72) and Palermo, 6; Braga and Panno, 5½; Quinteros and Franko, 5; and Giardelli, 4½.

BRIGHTON 1981

FOR THE third year in succession Raymond Keene was managing head of the international tournament in Brighton, and this time it fulfilled the requirements for a GM tournament. A major reason for this was the sponsorship offered by the computer firm Scisys. New Zealand's Chandler won the event with a 6-9 score. Speelman and Short tied for second, half a point behind the winners. Here is an impressive victory by the winner:

CHANDLER — SHORT

1.e4 e6 2.d4 d5 3.Nd2 Be7 4.Ngf3 Nf6 5.e5 Ne4 6.Bd3 Nd2 7.B2 0-0 8.h4 h6 9.c3 Nd7 10.Ng5 c5 11.Qh5 cd4 12.cd4 Qb6 13.Bc3 Bb4 14.Kf1 Bc3 15.Bbc3 Qb2 16.Rd1 Qa2 17.Rh3 b6 18.Bh7 Kh8 19.Rg3 Ba6 20.Kg1 Qe2 21.Nf7 Rf2 22.Qf7 Qd1 23.Kh2 g5 24.Bg6 Nf8 25.Qf6 Kg8 26.Bf7 Kh7 27.hg5. Black resigns.

HASTINGS 1981/82

THE SUCCESS in Brighton was a much needed turn of events for Chandler, who did poorly in Hastings, placing 11th in a field of 14. But even the games he lost were of considerable interest, such as the following one:

LEIN — CHANDLER

1.e4 c6 2.d4 d5 3.ed5 cd5 4.Bd3 Nc6 5.c3 g6 6.Nf3 Bg7 7.0-0 Nh6 8.Re1 0-0 9.h3 Qc7 10.Na3 Nf5 11.Nc2 f6 12.c4 dc4 13.Bc4 Kh8 14.d5 Rd8 15.g4 Nd6 16.Bf4 Ne5 17.Bb3 a5 18.a4 Nf3 19.Qf3 f5 20.g5 Ra6 21.Na3 Bb2 22.Nb5 Qd7 23.Ra2 Bg7 24.Nd6 ed6 25.Rac2 Bf8 26.Bc4 Ra8 27.Bb5 Qf7 28.Be8 Qg8 29.Re7! Be7 30.Re7 Qf8 31.Qc3 Kg8 32.Bf7 Qf7 33.Rf7 Kf7 34.Qf6 Ke8 35.Qh8. Black resigns.

COLOGNE 1981/82

ANTHONY MILES was the runner-up of the event, just half a point behind the winner, former world champion Mikhail Tal. In the following games, Miles scores an impressive victory over the second Soviet GM in the tournament.

MILES — GEORGADZE

1.c4 e6 Nc3 d5 3.d4 Be7 4.cd5 ed5 5.Bf4 c6 6.e3 Bf65 7.g4 Be6 8.Bd3 Nd7 9.Qf3 h5 10.h3 Qb6 11.0-0-0 hg4 12.hg4 Rh1 13.Qh1 g5 14.Bg3 Bg4 15.Rd2 Be6 16.Qh2 0-0-0 17.Nb5 cb5 18.Rc2 Nc5 19.dc5 Qa5 20.Nf3 g4 21.Nd2 Kd7 22.f4 d4 23.f5 Ba2 24.ed4 Nf6 25.b3 Qa3 26.Rb2 Nd5 27.Bb5 Kc8 28.f6 Bc5 29.Qh5 Bd6 30.Nc4 Qb4 31.Nd6 Rd6 32.Rc2. Black resigns.

THE GALLANT KNIGHT

White — Kf2; Qc1; Re1, Rg2; Bd2, Be2, Pa2, b3, c4, e4, f3, f5, h4. (13). Black — Kh7;Qb7; Rd8, Rg8; Bh5; Nc5; Pa5, b6, d4, e5, f6, g7, h6. (13). Black to play.

29. — Bf3! 30.Kf3 Ne4! White resigns. If 31.Bh6 then 31.gh 32.Rg6 Rg6 33.fg Kg7 34.Bd1 Nc5. (Bellon — Keene, Dortmund, 1980).

FATAL OVERSIGHT

White — Kf1; Qg3;Ra8, Re1; Bc3; Pf2, h3. (7). Black — Kg8; Qf5; Rb1; Bf8; Nf4; Pf7, g6, h7. (8).

1.Ra1?? Qb5 2.Kg1 Ne2. White resigns. Correct was 1.Qf3 maintaining White's advantage. (Gruenfeld — Faroon, Biel, 1980).

ENDGAME FINESSE

White — Kd1; Rb4, Rf8; Pa2, b2, e7. (6). Black — Kg5; Rc2, Rd5; Pa6, d2, f5. (6).

1.Rg8 Kf6 2.e8N! Ke5 (2. — Ke7 3.Rb7!) 3.Re4! Ke4 (3. — fe 4.Rg5) 4.Nf6 Ke5 5.Nd5 Rh2. Draw. (Tolsky — Auerbach, Moscow, 1961).

ART OF ATTACK

White — Kg1; Qe3; Rc1, Rd1; Nc3, Nd6; Pa4, b2, d5, f2, g3, h3. (12). Black — Kg8; Qa6; Rd8, Rf8; Nb4, Nf6; Pa7, b6, c5, f7, g7, h7. (12).

24.Nf5! h6 25.Qf3! Kh7 26.d6 Rfe8 27.Ne7 Kh8 28.g4! c4 29.g5! hg 30.Ne4 Qb7 31.Rc4 a5 32.Rd-d4! Re7 33.Nf6!!! Black resigns. 33.— Qf3 34.Rh4, or 33.— Re1 34.Kh2! (Razuvayev-Plachetka, Kecskemet, 1981.) □

Heavy on roots

ROCK, ETC./Michal Yudelman

"TONIGHT WE are going back to Africa," bellows Eddy Grant on *Live at Notting Hill* (Eastronics), and, by the sound of his ecstatically screaming English audience, they're all more than ready to go with him.

Since he recorded "Baby, Come Back" with the Equals in 1966, Grant has been going strong, writing, producing and performing. Trying to explain the special brand of energy Grant manages to whip up in his audience, it may help to know that he is also an ardent soccer player, for it is a sweaty, animal heat which exudes from the album.

Written, arranged and produced by Grant, the album is heavy on the let's-get-back-to-our-roots theme, with the whole of side three devoted to Africa, both in beat, style and content. Other songs like "Jamaican Child" and "Cockney Black" appear throughout the album.

The best part is side four, half of which is a drawn-out rendition of "Walking on Sunshine," punctured by countless improvised calls to the audience with a repetitive background chorus. And if that doesn't finish you off, next comes an especially potent version of "Living on the Frontline," continuing, with a long instrumental piece, to the very end.

IF YOU'RE among the millions of cult-followers of the *Rocky Horror Show*, you'll be thrilled to learn that the weird, male-female star of the show — Tim Curry — has come out with an album.

Now before you go shrieking off to buy *Simplicity* (CBS), let me tell you this record is *not* for weirdos only. In fact, Curry is an amazingly talented and versatile singer-songwriter. He dips into a number of rock styles, and shows his voice is good for hard and soft varieties.

Always the actor, Curry performs the well-known "She's Not There," and his own "Betty Jean," with tongue in cheek, so to speak. He sounds more serious (but is he?) on other numbers, for instance his own song, "Simplicity," and "I put a spell on you," which is rather a disappointment. While a little harsh in the fast pieces, such as "Summer in the city" and "Working on my tan," Curry reveals a beautiful bluesy streak in the sensitive "Out of pawn," the best of the collection, and "Take me, I'm yours." □

Eddy Grant.

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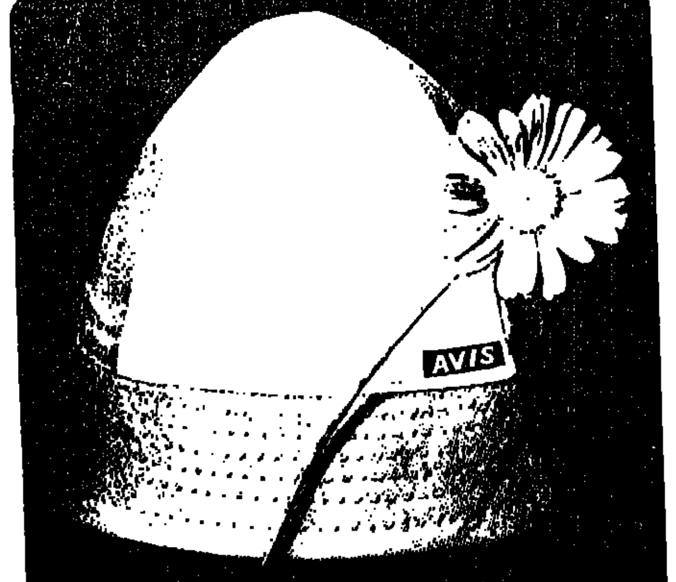

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Bnai Zion Auditorium, Sunday, April 4, 1982, at 8.30 pm
2. The Attitude of Orthodox Jewry to Zionism — opening lecture in the series "A Century of Zionism and Anti-Zionism" (in cooperation with the Institute for Jewish Studies, Tel Aviv University).
Lecturer: Dr. Menachem Friedman
Bnai Zion Auditorium, Monday, April 5, 1982, at 8.30 pm

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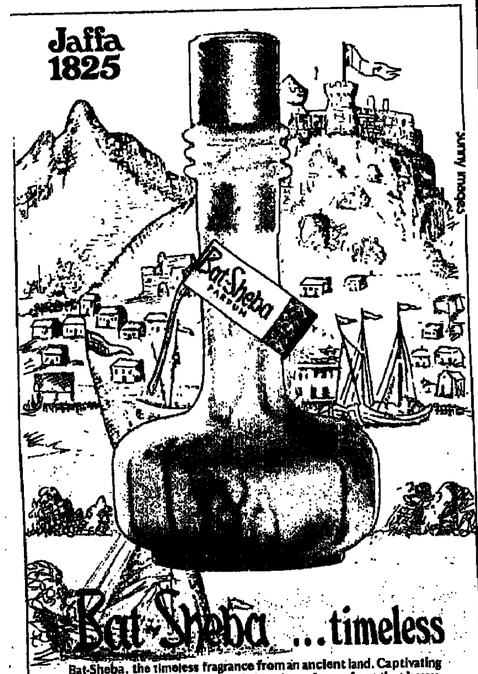

The Most Famous Chinese Restaurants in Haifa
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Monopoly

COMPETITION, they say, is good for business; on the other hand, historical developments in Israel have forged many monopolistic giants in industry, commerce and also in art.

In 1936, two most important musical organizations were initiated: in April, the nucleus of the radio orchestra started from scratch with a small studio ensemble; in December the Palestine Symphony Orchestra opened its first season with Arturo Toscanini conducting a full — and mostly first-class — orchestra. The one belonged to the government, the other was the great idea of Bronislaw Huberman, privately supported but later turned into a cooperative of the musicians. With the inauguration of the Symphony Orchestra — later renamed the Israel Philharmonic Orchestra — completely new standards were set, professional to the highest degree, with aspirations to the international level of the great symphony orchestras of the world. At the Palestine Broadcasting Service (PBS) it was uphill work all the way against an ignorant and perhaps unwilling bureaucracy. The late Karl Salomon (who became Karel Salmon) had to find money from his meagre budget to add another instrument here, another player there to the ensemble in order to reach anything approaching the proportions of a full symphony orchestra, and serve the population of Eretz Yisrael as a whole. Thus developed the country's two main orchestras — one on the restricted though secure budget of a government agency, the other dependent for financial security on public support and subscribers, both monopolistic, though entirely different in philosophical outlook.

FROM THE OUTSET, the Palestine Symphony strove for the best, introducing illustrious guest conductors and artists, jealously guarding its leading position in our cultural life. The leader of the orchestra, and for some decades its general manager, Zvi Henry Haftel, applied the French royal dictum *L'état c'est moi* to himself. And for him — and for his colleagues — this meant, "The orchestra is all, and Haftel is its prophet."

The steadily growing and slowly improving radio orchestra was felt to be a menace to the undisputed position of the IPO, and many musicians of good quality who started their career in the radio orchestra, were lured away from Jerusalem and snatched up by the IPO.

Understandably, the IPO had to recruit new players as it enlarged its establishment over the years, and because of the loss of members through natural attrition. Obviously, the high standards of performance — and pay — of the IPO were a great inducement to local musicians.

Despite all the handicaps the radio orchestra had to contend with, agonizingly slowly it improved its quality and enlarged its size until it finally achieved — mainly through the nine years of hard and devoted work of Mendi Rodan in the '60s — a respectable professional standard. Today, as the Jerusalem Symphony Orchestra of the Israel Broadcasting Authority (IBA) under Gary Bertini as musical director and chief conductor, it serves its nationwide audience over the air and its audiences at live concerts in Jerusalem and in kibbutzim and other venues with great success and distinction.

A GOVERNMENT budget guarantees continuity and security

Austrian pianist Alfred Brendel

MUSIC & MUSICIANS
Yohanan Boehm

which, of course, is a blessing to the management although the danger of musicians turning into bureaucratic officials must not be overlooked.

While the representatives of the orchestra fight for an improvement in their social conditions, they do not seem to be much concerned with helping to maintain and improve the orchestra's artistic standards. The IPO musicians' representatives, on the other hand, share in the management and are responsible for their own financial security, which in turn can be maintained only through continued public support, which is dependent on artistic performance.

The IPO musicians cannot and will not strike against themselves; the JSO players do not hesitate to join the queue seeking to improve salaries and work conditions by any means available to them — including strikes.

ISRAEL Radio has for many years broadcast performances of the IPO in order to bring the Philharmonic's programmes into the homes of all Israeli citizens. For a year now, these relays from the Mann Auditorium in Tel Aviv have been interrupted because of a dispute between the two managements over an issue which is still awaiting resolution. As the main partner in the Tel Aviv concert hall, the IPO exercises a strict control over who is allowed to utilize its facilities. In the past, other Israeli orchestras were denied use of the hall for events which were deemed to represent competition, and thus a threat to the IPO. Following public and governmental pressure in the last few years, some events were allowed to take place there, but when the IBA music department wanted to hire the hall for special concerts, it was turned down. The IPO management offered the JSO two concerts per season, but wanted to exercise censorship over programme, conductor and soloist. Since the IBA would not agree to these conditions, the IPO broadcast of current concerts was suspended.

As a gesture of goodwill — as the IPO puts it — it invited the JSO to give half a series in May, during the IPO's absence on a concert tour in Europe, but this gesture does not seem to have solved the problem.

DANIEL BENYAMINI, the viola first desk and a member of the IPO management, says that the same conditions are applied to all orchestras, that the IPO simply does not wish for competition, and wants to avoid any overlapping of artists or particular works with their own programmes. According to him, they do not object to other orchestras hiring the Mann Auditorium if the music performed does not fall within the scope of its own scheduled programmes.

Simha Arom, the director of the radio's music department, stated flatly that there is no intention of competing with the IPO and made it clear that, of course, they would never think of playing works which are on the IPO schedule. A case in point was the programming of Hector Berlioz's Requiem, which provided one of the climaxes of the JSO "Liturgica" series in December. Three excellent Scottish choirs were participating and, as far as I know, the IPO had never performed the work. It seemed a great pity at the time that such a rarely performed work of those huge dimensions could not be brought to a wider public: regrettably, the JSO had to content itself with only one performance.

The IPO does not see any connection between the two issues, while Kol Israel's music director wants to solve the problem once and for all by making the future broadcasts of IPO concerts dependent on making their hall available to the JSO.

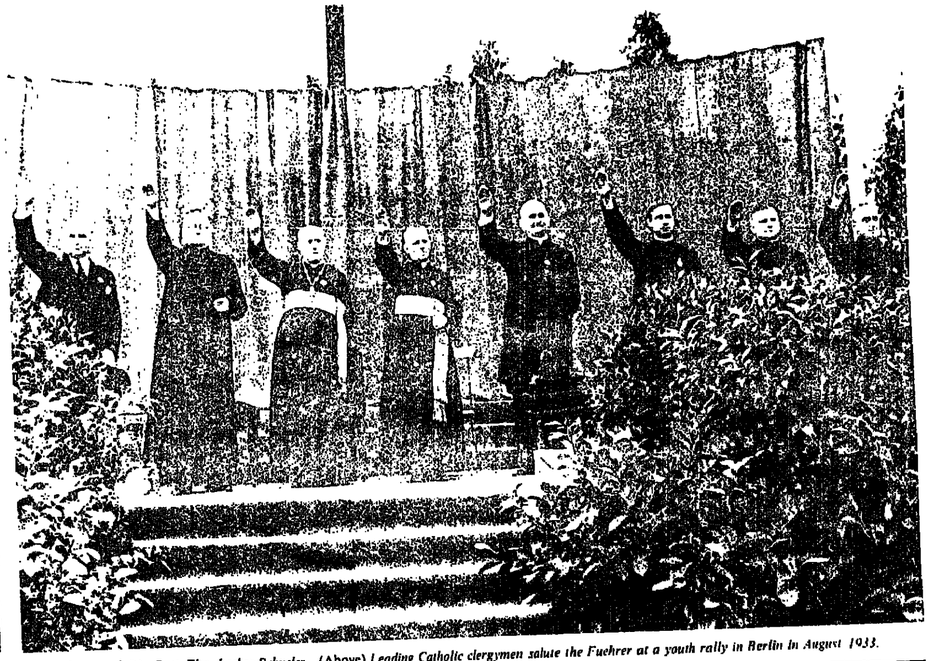
As a matter of interest, the overall cost of the JSO to the government is slightly less than the subsidy the IPO receives yearly through the Education and Culture Ministry's Public Council for the Arts. I have been told that the JSO budget is around IS22m. while the subsidy to the IPO is between 25 and 27 per cent of its budget. My informant says that this is around $5m. which, at the current exchange rate, is about IS94m.

As usual with controversial issues both parties seem to have right on their side. But surely a mutually agreeable solution can be worked out to allow the Israeli audience at large to enjoy IPO broadcasts again and to let the JSO have the benefit of that splendid Mann Auditorium for special programmes so that they can perform "live" before a larger public. Nobody disputes the top position of the IPO in our musical pyramid — and Simha Arom was quite emphatic on that — but has the JSO not achieved a position deserving better treatment than that of a poor relation from the provinces?

ALFRED BRENDEL, the Austrian pianist, has already appeared — with tremendous success — with the Israel Philharmonic Orchestra, in 1974 and again two years later. He comes here next week to give master classes at the Jerusalem Music Centre between April 1 and 6, to be devoted to the works of Mozart, Beethoven and Schubert. Some of the classes will be videotaped for a series of TV programmes for broadcast by stations abroad.

Brendel, at 51, is at the peak of a brilliant career as an interpreter of the classical repertoire. He was the first pianist to record all Beethoven's piano works. At the age of 18 he shot into prominence through winning a prize at the Busoni Competition in Bolzano, Italy. He gives many master classes in Europe and is also known through research, TV appearances and essays on musical subjects, and of course, through his recordings.

His only solo recital in Tel Aviv will be presented by the IPO on March 30, with music by Haydn, Mozart, Schubert, Berg and Schumann. In Jerusalem, he will give a recital at the Theatre on April 3. □



(Top left) *Philosopher Moses Mendelssohn.* (Bottom left), *Poet Else Lasker-Schueler.* (Above) *Leading Catholic clergymen salute the Fuehrer at a youth rally in Berlin in August 1933.*

Naturally I was always the last one to get a bath. By the time it came to my turn, the water was absolutely black. It was hardly any improvement to get into it. The woman bathing us wouldn't even touch me — she would just point out the spots where I was to rub myself.

One winter's day, I think it was around Christmas, a consignment of war underwear, long-johns, etc., arrived from the International Red Cross. All the children ran to get a pair. Every time I came to the front I was told to go back and wait my turn. When finally everyone else had been served, I came forward again. "Oh, sorry," the principal informed me, "we've just run out."

WHY THEY WANTED to keep me there, I don't understand. I was determined to escape. Next to the bedroom window on the second floor was a big branch of a tree. Down below in the valley there was a railroad track which went around a big bend. The trains had to take the curve very slowly. I learned the timetable exactly, and one cold day made my getaway, climbing down the tree, dashing down the hill into the valley, and hopping onto a train quite easily. But the cold was unbearable and I got off again as soon as I could. I found myself standing in front of a house, shivering. On my feet I was wearing only newspapers. Too proud to beg, I remember debating with myself whether or not to knock on the door. "Should I or shouldn't I? Should I or shouldn't I?"

While I was trying to decide, the cold overcame me and I passed out. When I came to, I was lying in a big bed with a fluffy pillow and clean white sheets. I had never seen such things before. I was a little afraid. A heavy-set woman and man were watching me.

I don't know how long I stayed with these kind people, but eventually the orphanage found me. When I left that house I was wearing warm woollen socks — the first socks I had ever seen — and I felt as rich as if I had been wearing warm fur boots.

I was to pay dearly for my escapade. Soon after I returned, the fraulein had her revenge. The dining room had sliding doors, and if one door was pulled shut, the other closed simultaneously. I was last in line as usual. I saw her starting to close the door as I approached. I assumed she was timing it to close after I passed through, but as I got near I saw that she was intending to shut me out. Trying to outfox her, I made a sudden spring at the last minute. Everything got through but my hand. Slam! She whammed the door shut on my thumb.

My hunger pangs were stronger than my physical pain, so I just hid my throbbing finger under my armpit and ate my dinner with the other hand. The thumb swelled up and became infected, but I didn't dare to ask for medical treatment. One day the Red Cross came for an inspection. As soon as they saw my poor thumb they immediately swung into action. I was sent upstairs to a doctor who treated it gently. The fraulein pretended to be angry with me for not reporting it to her sooner.

IT WAS THROUGH the Red Cross that my mother found me after the war. When she came for me at the orphanage in Sinaia, I didn't even recognize her. We returned briefly to Czernowitz and then decided to make our way to Bucharest, where she had two brothers. Czernowitz was now in Russian hands, and in order to cross the border into Rumania one needed an official piece of paper. My mother devised something that looked like the necessary document and we stood in the long line of refugees. A Russian soldier went down the line, tapping each piece of paper with his cane without examining it. We got through.

We started our journey on foot, but once in Rumania, we stole on board a freight train hauling coal and hid ourselves in one of the trucks. Mother blackened her face and mine with soot to prevent our being spotted.

We lived with one of my uncles in Bucharest for a couple of years before emigrating to Palestine. I grew up to be very healthy, with no more than the usual complexes. In fact, for me, life seemed to get to get better and better with each passing year. The only problem was that I was haunted by nightmares about the fraulein. Her name was indelibly impressed in my memory: Simone Kronenberger. In the early 1960s, after I finished my military service in Israel, I embarked on a long-awaited trip to Germany. Ostensibly it was a tourist trip. I hardly admitted to myself that at the back of my mind was the determination to seek out the fraulein. Surely after almost 20 years she was "Frau" Something, and I didn't let myself seriously believe that I could find her. Still, it wouldn't hurt, I thought, to look in the telephone directories of the towns I happened to stop in. As was to be expected I had no luck whatsoever. In Frankfurt I made the acquaintance of a local official who was friendly enough for me to confide in him. He advised me to go to Coblenz, where the records of Germans repatriated after the war were kept. Coblenz wasn't far from Frankfurt, and I decided I had nothing to lose. To my astonishment, the record of Fraulein Simone Kronenberger was uncovered with ease. I was told that she had been resettled in the town of Babenhausen, not far away.

The calm I had maintained until then, based on the conviction that I would never really find her, now dissolved into anxiety. Filled with trepidation, I went to Babenhausen, where I found the name of Simone Kronenberger listed in the telephone directory. I went to the address, which turned out to be a lingerie shop.

I paced back and forth outside. "Should I or shouldn't I? Should I or shouldn't I?" No fainting spell saved me from making a decision this time. I simply realized that, having come this far, I should never be able to live with myself if I didn't go through with it. As a fighter pilot in Israel, I never experienced the fear I felt as I opened the door of that shop.

BEHIND THE two counters on either side of the shop stood two young girls, twins, with blonde hair and blue eyes. Beautiful creatures, exactly like the fraulein. This was the place, all right.

"May I help you sir?" asked one.

"I'd like to see your mother, please," I replied.

"She's at the back of the shop," she said indicating with a nod. I should go through. As I entered the back room, my heart almost stopped: there she sat, a woman nearing 40, as beautiful as ever. She didn't recognize me, of course.

"Was it something you wanted for the missus?" she began pleasantly.

"No," I said. "I've come about a much more important matter."

"Well, what is it then?"

"You and I are old friends," I said. "We go back a long way, you and I."

"You seem a little young to be a friend of mine," she countered with a smile. "But do go on."

"Do you remember the orphanage in Sinaia? I was one of the children there."

"Oh!" she exclaimed, suddenly overcome by emotion, "one of my children!" She came toward me with open arms, ready to embrace me.

"Wait, wait a minute," I stepped back. "You have to hear the whole thing. I wasn't just any child. I was a *special* child."

"All my children were the same to me, poor fatherless things," she cried.

"I was the Jewish child," I said simply. Her expression changed instantly. In a cool tone, she said, "Well I would love to chat with you, but as you can see, I'm very busy."

Although my knees were shaking and I wasn't sure I could control the trembling in my voice, I held my ground.

"I'm very sorry, but I've waited too long and come too far to leave without staying for just a few minutes."

"Please leave the premises at once or I'll call the police," she threatened, her voice rising.

"That's all right with me. Go ahead, call the police. I have just one question to ask you."

I paused, and then slowly, quietly, looking her straight in the eyes, whispered one word: "Why?"

"Why what?" she shrieked.

"You know perfectly well what. I was just a stupid child, no better or worse than any of the others. I never asked for anything more than anybody else. What did I do to deserve your 'special treatment'?"

At this she became completely hysterical, weeping and screaming incoherently. I stood and watched her, nodding my head.

Finally I said, "Now I will leave. But I warn you — I'll be back one day when you least expect me."

Why I said that, I don't know. I had no intention of ever returning. My ghost was now exorcised. From that day on, my nightmares about the orphanage and the fraulein stopped completely. Perhaps hers were just beginning. □

هكذا من الأصل

WHAT'S ON

Notices in this feature are charged at IS58.20 per line including VAT: insertion every Friday costs IS174.70 including VAT per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem

CONDUCTED TOURS:
Tourists and Visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe. Tel. 523291.

HADASSAH — Guided tour of all installations * Hourly tours of Chagall Windows at Kiryat Hadassah. Nominal charge. * Hourly tours at Hadassah Mt. Scopus. * Information, reservations: 02-416333, 02-426271.

Hebrew University:
1. Tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Buses 9 and 28
2. Mount Scopus tours 11 a.m. from the Bronfman Reception Centre, Sherman Building. Buses 9 and 28 to last stop. Further details: Tel. 02-882819.

Emunah — World Rel. Zionist Women. 26 Ben Maimon. Visit our projects: Call 02-662468, 630620; 03-788942, 708440.

American Mizrachi Women. Free Morning tours — 8 Alkalai Street, Jerusalem. Tel. 69-9222.

MISCELLANEOUS
Plant a Tree with Your Own Hands! For details and/or tour reservations, call Jewish National Fund, 02-635261, ext. 13

Tel Aviv

CONDUCTED TOURS
American Mizrachi Women. Free Morning Tours — Tel Aviv, Tel.220187, 243106.
WIZO: To visit our projects call Tel Aviv, 232939 Jerusalem, 236060; Haifa, 89537.
PIONEER WOMEN — NA'AMAT. Morning tours. Call for reservations: Tel Aviv, 256096.

Haifa

Cafe Zavit Theatre, 23 Jerusalem St., Sat., March 26, 27, 9.15 p.m. An evening of country music with the Village Idiots Duet.
What's On in Haifa, dial 04-640840.

THIS WEEK'S EVENTS
THE TEL AVIV MUSEUM
27 SHAUL HAMELECH BLVD. TEL. 257361

EXHIBITIONS
SWISS DRAWINGS 1970-1980. Under the auspices of the Pro-Helvetia Foundation, Zurich. 300 drawings by 47 artists — from figurative drawing in the classical tradition to video drawing.
SWISS ARTISTS FROM THE ANNE-MARIE AND VICTOR LOEB COLLECTION
Lent by the Art Musee, Bern. 35 works: reliefs, drawings and paintings by Swiss artists such as Jean Tinguely, Johannes Itten, Max Bill and others.
HANS H. PINN — A PHOTOGRAPHER AND HIS TIME
About sixty photographs in a first exhibition of Hans H. Pinn's work (1918-1978), one of the pioneers of photojournalism in Israel.
YUDITH LEVIN 1981-82: PIETA & JOIE DE VIVRE
Her first exhibition at the museum. Works combining plywood structures and painting

MUSIC (ISRAEL DISCOUNT BANK)
CELLO RECITAL. Michael Haran, cello. Emmanuel Krasovsky, piano.
Works by Schumann, Bach, Stravinsky
Saturday, 27.3 at 8.30 p.m.
HAYDN BIRTHDAY CELEBRATION (31.3.1732-30.3.1982)
The Kibbutz Chamber Orchestra Conductor, Noam Sherriff Soloists Aria Vardi, piano, Michael Haran, cello, Charles Butler, trumpet
Programme Piano concerto in D Major; Cello concerto in D Major; Trumpet concerto in E flat Major, Divertimento; Symphony no. 49.
Tuesday, 30.3. at 8.30 p.m

CINEMA
A THOUSAND LITTLE KISSES, Mira Recanati's film which represented Israel in Cannes and Chicago 1981 Festivals and others. With Rivka Neuman, Dina Doron, and Gad Rol.
A conflict between a woman and her daughter in the light of an illicit love affair.
Saturday, 7.15, 9.30 p.m.; Sunday-Thursday, 4.30, 7.15, 9.30 p.m.

LECTURE
Guest Lecture. 'Les Travaux de Robert et Sonia Delaunay a l'Exposition de 1937', by Prof. BERNARD DORIVAL, lecturer at the Sorbonne and formerly director of the Musee National de l'art Moderne, Paris. In French, accompanied by slides Monday, 29.3. at 8.30 p.m.

GALLERY TALK
At the exhibition: SWISS DRAWINGS 1970-1980
Saturday, 27.3. at 8.00 p.m.
Tuesday, 30.3. at 8.00 p.m.
At the exhibition: Yudith Levin 1981-82
Saturday, 27.3. at 11.00 a.m.
Monday, 29.3. at 8.00 p.m.

AFTERNOON ADVENTURE FOR CHILDREN (4-6 p.m.)
Gallery Games and workshops. For children aged 4-6 accompanied by adult:
Sunday, Tuesday, Thursday. For 3rd-6th graders on Monday and for 1st-2nd graders on Wednesday. Subject "Still Life".
Visiting Hours: Sunday-Thursday 10 a.m.-10 p.m.; Saturday 10 a.m.-2 p.m.; 7 p.m.-11 p.m.; Friday closed. (Box Office: 10 a.m.-1 p.m.); Art Library: Sunday, Monday, Wednesday 10 a.m.-4 p.m.; Tuesday, Thursday, 10 a.m.-1 p.m.; 4-8 p.m. Graphics Study Room: Monday, Tuesday, Thursday 10 a.m.-1 p.m Circulating Exhibits: Monday, Tuesday, Thursday, 9 a.m.-1 p.m.

THE HELENA RUBINSTEIN PAVILION
6 TARSAT ST. TEL. 287198, 299750
JOINT PROJECT TEL AVIV-YAVNE
High-school students from Tel Aviv and Yavne are tackling the social and educational subjects through various artistic mediums, such as huge figures, wall paintings, three dimensional structures, audio-visual elements, etc. Opening on April 1, 1982 at 7.30 p.m.
WORKSHOP FOR CHILDREN AND THEIR PARENTS
A new series will start at the beginning of May
For details call 299750 at 9.00 a.m.-12.00 noon; 4.00-7.00 p.m.
Visiting Hours: Sunday-Thursday, 9.00 a.m.-13.00 p.m., 5.00-8.00 p.m. Friday closed. Saturday, 10.00 a.m.-2.00 p.m.

DRIVE CAREFULLY

ART GUIDE

Notices in this feature are charged at IS58.20 per line including VAT: insertion every day costs IS1120 including VAT per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem

MUSEUMS
Israel Museum. Exhibitions: Permanent collection of Judaica, Art and Archeology. Glimpse into the Past, objects from the Ancient Near East. Trends in Art After 1945, non-geometric abstraction and pop. Reality/Illusion, children's exhibition of visual illusions in culture and art. Primitive Art from Museum collection. Royal Hunters and Divine Lovers, Indian miniature paintings (16th-19th cent.). Towers of Spice, the tower shaped tradition in Havdala spice boxes. Canaanite Cult and Religion (Bronze Period hall) Bill Brandt, Photographs 1930-1980. Special Exhibit: Illustrated Ketubah from Pedua, Italy, 1732. Special Exhibit: Treasures of Silver Coins from Mamshit. Special Exhibit: Toys and Games of the Ancient World (Rockefeller Museum). Special Exhibit: Hebrew Ostracon from Kadesh Barnea Fortress. Special Exhibit: Colour (Paley Centre, next to Rockefeller Museum).
Special Exhibit for Purim, Dolls from the Yemen. Special Exhibit in memory of Mordechai Narkiss. Opening Exhibition: Metaphors and Allegories, Super-Studio, Firenze (opens 30.3).
Galerie Vision Nouvelle, Khutzot Hayotzer, Y.S. Hamiache. Original prints. Tel. 02-819864, 280031.
Jerusalem City Museum — Tower of David — The Citadel. Open daily 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun.-Thur. 9.00, 11.00 a.m.; 1.00, 3.00 p.m. Nightly (except Friday and Holiday) in French: 7.30 p.m. German: 8.15 p.m. English: 9.00 p.m. Permanent Exhibits: Ethnographic Dolls "Jerusalem Characters."
Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II. 6 Reh. Or Hahaim, Jewish Quarter Old City. Sun.-Thur., 10 a.m.-5 p.m.

Tel Aviv

MUSEUMS
Tel Aviv Museum. Exhibitions, 1. Swiss Drawings 1970-1980. 2. Swiss Artists from the Anne-Marie and Victor Loeb collection. Opening Wednesday, March 17 at 7 p.m.
Visiting Hours: T.A. Museum Exhibitions Sun.-Thur., 10 a.m.-10 p.m. (Collections 10 a.m.-5 p.m.) Sat. 10 a.m.-2 p.m.; 7-11 p.m. Friday closed.

The Music Division of Kol Israel
in cooperation with
the Jerusalem Theatre
invites the public to
a recital of the renowned pianist
Alfred Brendel
Works by:
Haydn, Mozart, Schubert, Berg, and Schumann
Saturday, April 3, 1982
8.30 p.m. Jerusalem Theatre
Tickets available at the Theatre box office between 4 and 8 p.m.

israel film archive · jerusalem
Fri. 14.00 Coming Home — Jane Fonda, Jon Voight
Sat. 19.00 Black and White in Color — Jean Jacques Annaud
23.00 Julia — Jane Fonda, Vanessa Redgrave
Sun. 20.30 Special — Live Jazz Performance "One Night in Jerusalem" — Gil Dor, Mordi Farber, Roni Katz
Mon. 19.00 The Story of G.I. Joe — Robert Mitchum
21.30 La Grande Illusion — Jean Renoir French (Hebrew subtitles)
Tue. 16.00 For Children — King Matya the First
19.00 Le Vieux Fusil — Robert Enrico
21.30 The Night of the Generals — Peter O'Toole, Tom Courtney
Wed. 19.00 M.A.S.H. — Robert Altman
21.30 From Here to Eternity — Burt Lancaster, Montgomery Clift
Thur. 11.00,16.00 For Children — Bugsy Malone
19.00 French Commercial Films
21.30 Greta Garbo Sterling's Saga — Greta Garbo
Fri. 14.00 Moscow Doesn't Believe in Tears — Alexei Batalov
Screenings at the new Cinemathaque, Hebron Rd., Ben Hinom Valley.
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We wish to advise the public that we have started sales of subscription tickets for the 1982 bathing season
Details: Tel. 02-715711, 711919

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JERUSALEM WALKING TOURS

Sponsored by the Society for the Protection of Nature in Israel. Meeting place: Next to the escalator in front of the Jerusalem Central Bus Station. Please bring hat, canteen and walking shoes.

Sunday: EIN GIORA, NAHAL KTLAV AND TRAIN RIDE TO JERUSALEM — MEET: 11.30 a.m. Descend to the spring of Ein Giora and continue along a deep stream-bed through natural forest that once covered all the Judean Hills. Brew tea with herbs and identify spices and medicinal plants. Return by train through Nahal Soreq. Finish at Jerusalem Railway Station at about 5.30 p.m.

Monday: FORTRESSES AND SPRINGS OF THE JUDEAN HILLS: KASTEL, TZUBA AND SATTAF. — MEET: 8.00 a.m. Start the day's hike at Kastel. Walk through the village of Ma'oz Zion and ascend to Tzuba and the ancient Crusader fortress of Belmont. Descend to the spring of Tzuba. Continue along kibbutz orchards to the Sattaf Nature Reserve and explore the tunnel which leads to the source of one of the springs. Bring swimsuit for a possible dip in the Sattaf Pool, built hundreds of years ago. Return to Jerusalem at about 2.00 p.m.

Tuesday: FROM HAR GILO TO JERUSALEM — MEET: 12.45 p.m. Tour Har Gilo Field Study Centre, highest point overlooking the area of Jerusalem. After visiting an outdoor display of traditional agricultural implements, descend to the Cremisan Monastery and winery. Walk along agricultural terraces which have been in use since Biblical times. Explore the ancient Byzantine water system at En Yalu (the adventurous can crawl through the water tunnel) and view the excavations of a First Temple period Israelite settlement. Arrive in Jerusalem (Kiryat Yovel) at about 6.00 p.m.

Wednesday: AQUA BELLA, ABU GOSH — MEET: 8.00 a.m. Begin the day's hike with a panoramic view from the hill of biblical Kiryat Yearim north west of Jerusalem. Visit the Mary "Ark of the Covenant" Church, with its Byzantine mosaic. Descend to the beautiful Crusader church located over a large spring in the Arab village of Abu Gosh. Walk through the orchards of Abu Gosh and continue to the National Park of Aqua Bella (Ein Hemed). Tour the ruins of a small Crusader fortress and end the day's outing with a picnic in the beautiful park next to the Ein Hemed Spring. Return to Jerusalem about 3.00 p.m.

Thursday: MASREK NATURE RESERVE, NAHAL KESALON, AND THE MARTYRS FOREST — MEET 9.00 a.m. From the beautiful, wooded scenery of the Masrek Nature Reserve, enjoy a panoramic vista of the coastal plain and the Mediterranean Sea. View the ancient route to Jerusalem and the strategic "Burma Road" which helped save the city of Jerusalem during the War of Independence. Descend via a steep path to Nahal Kesalon and visit the Martyrs' Forest, a pine forest planted in memory of Jewish communities which were destroyed during the Holocaust. Stop at the Bnai Brith Memorial Cave. Finish the day's hike at the village of Eshtaol (Shimshon Junction). Return to Jerusalem at about 3.00 p.m.

"OFF-THE-BEATEN-TRACK" WALKS IN JERUSALEM

Sponsored by the Society for the Protection of Nature. Meeting place: Office of the Society for the Protection of Nature, 13 Helene Hamalka St., courtyard of the Min. of Agriculture. Please bring hat, walking shoes and flashlight.

Sunday: MEET: 8.00 a.m. Russian Compound, Gai-Ben Hinom, Karaite Cemetery, Burial cave from the period of the Second Temple, Haceldama, City of David excavations. Walk through ancient Siloam Water Tunnel (bring shoes for walking in water and flashlight.) Finish about 1.00 p.m.

Tuesday: MEET: 8.00 a.m. Walk on the city walls from Jaffa Gate to Damascus Gate. Tour Zedekiah's Cave, along a little-known path. (Bring flashlight) The Armenian Mosaic, Tombs of the Kings, St. George Cathedral. Finish about 1.00 p.m.

Thursday: MEET: 12.00 noon. Water Reservoirs of Jerusalem: Mamilla Pool, ancient aqueduct near Mishkenot Sha'ananim, Sultan's Pool, pool of Hezekiah; pool near the Holy Sepulchre, pool at the Church of the Sisters of Zion, Pool of Bethesda. Finish about 5.00 p.m.

New sculpture, old problems

Meir Ronnen

"SCULPTURE — The New Generation" is the title of Dr. Gideon Ofrat's sixth review of Israeli art at the mezzanine of the Jerusalem Artists House. It's one of his liveliest, being composed of pleasantly iconoclastic painted constructions many of which are typical of what has emerged from the Midrasha (the Ramat Hasharon Art Teachers Training College) over the last few years, though the selections aren't presented as a school. This time, the works were selected for their own sake — and for what could be fitted into this modest venue.

But Ofrat is never the one to miss the opportunity to charge at the nearest windmill and the essays in his typically voluminous and vehement catalogue (I am beginnig to believe that the production of the catalogue is an important aim of these shows) proffers this presentation as "knocking a hole" in the establishment wall surrounding contemporary sculpture, which Ofrat sees, not entirely incorrectly, as being confined to museum shows by the big guns who are aggressive or PR-wise enough to bamboozle bemused curators.

Beneath this essay is another (and printed in what is ironically symbolic negative, white on black) in which Ofrat attacks what he claims is an upside-down pyramid, a topsy-turvy system in which the young run directly to the all-powerful museum curator, bypassing the galleries, the collectors and the critics — what he terms the normal "healthy" sifting process.

Apart from this contradiction, Ofrat, a theoretician in search of a role, seems keenly concerned with roles and power. He resents the omnipotence of the curator, who may also ultimately dictate what the galleries will show (and also reject what they do, quoting the example of Israeli surrealism, an unfortunate choice: it does not seem to have occured to Ofrat that museums don't show Israeli surrealism because it is (mostly) uninteresting, derivative junk).

But power is what Ofrat evidently respects. Turning to critics, he condemns them for not being good (powerful) enough to influence collectors, nor able to influence galleries or museums to show certain artists (heaven help us all if things ever come to *that* pretty pass). On the other hand, he suggests that what the best of our critics may aspire to is becoming curators themselves. There are precedents.

Ofrat also takes curators to task for writing instant history, something this column has been accusing him of doing for some time. For Ofrat also ascribes roles to various groups, some of them not actually groups at all. In *Yediot Aharonot* last week, he put the "case" of "Jerusalem artists" who have either been left out in the cold or who have not bothered to come in from it. But real art isn't anyway made by cities or groups, or roles, or critics, or curators. It is, most gloriously, made by individuals — as indeed it always has been — people with originality, individuality and keen intelligence, born with the gift of excellence, people who are always their own men.

Lucky is the generation that throws up just a few such people, whether they be writers, composers, poets, philosophers, painters, sculptors, architects or photographers. They are the cream which always rises to the top, the critics, curators and historians notwithstanding. The rest of our thousands of artists may win their own little battles but they are not really in the race.

Drora Gerstenfeld: sculpture (Jerusalem Artists House).

AS TO the show itself, it varies from the cleverly elegant and almost traditional minimalism of Eti Shaley, a Bezuiel graduate who appeared in Ofrat's first show, to the zany construction by **Philip Rencher**(?) a young Tel Avivian who studied at the Midrasha, where he is now an assistant (sculpture). He has made a satirical bird that is part flying-machine undercarriage, shaking its puppet head over a blue-lighted landing strip that is paved with an aerial photo of Jerusalem, as though doubting whether it is wise to land there. A foot-switch operates and lights up the tableau.

Lia Halperin, also from the Midrasha, offers another grotesque figure, a muppet-like monster surveying its horrible self in a pool-like mirror fringed with the anti-taste of the Midrasha, a dig at all narcissists. **Drora Gerstenfeld**, a sabra who studied at St. Martin's and who now teaches sculpture at the Bezalel, has made an interesting multi-plane sheet-and-volume sculpture of cut and assembled wood: while **Ami Levy**, another Midrasha graduate, has made three sheetmetal forms that uncannily simulate lounging figures without being in any way figurative. Also ex-Midrasha is **Naomi Simantov** who shows a provocative arrangement of a rich fur draped over a bed of charcoal.

Bringing up the rear are **Sara Chinsky, Doron Yahalom** and **Iris Recanati**.

IS THIS the new generation? Is this the beginning or the end of the "sifting process"? Time will tell. In the meantime, the show is additional evidence of the passing of the Israeli era of welded-iron expressionism and smooth minimalism. It goes unmourned. So, I suspect, will this. The post-Agam-Efrat-Gitlin Israeli sculptural genius is yet to emerge. □

Return to the figure as a subject

Gil Goldfine

FIGURATIVE art, especially painting devoted to a detached study of the nude as subject for its own sake, has never really been the aesthetic *sine qua non* of any major group in the short history of Israeli art. Except for the rare, singular artist, the human figure has been positioned within the integrated narrative composition, usually based on a social-historical perspective.

Nora Frenkel has continually taken the figure as subject matter. The reclining nude is her most recent interest. Several large, expressive canvases describe an anonymous female or male (or both together) on bed or sofa, reading a book by lamplight. These canvases are accompanied by equally expressive, early-Kandinsky inspired street scenes and landscapes.

Frenkel's pictures are not realistic as nature for they are deliberately concerned with a sense of place and predicament. Despite being worked from the live model Frenkel's paintings are inner-directed rather than outwardly perceived. She has been able to unwrap the nudes from any form of idealistic or patronizing effects. She has injected them with her emotional reactions, love of art and the act of producing chromatic exercises.

Aggressive brush strokes tied to callous colour combinations are expressionist even though flesh colours remain flesh tones and supplementary hues remain believable. The defining of three-dimensional volumes on two dimensional surfaces, which is usually based on anatomical drawing, is more linear here than volumetric. Frenkel would rather reduce large sections of the body (torso, thigh) to schematic, planular, designs and physically divide shadow from light by using sharp contrasting tones and values. Rarely does Frenkel show shifts in planes with a soft *sfumato* technique. The harsh changes of colour to describe solid mass is in direct keeping with Frenkel's total view of her subject, one based on quixotic, yet limited, thrusts and parries of form against form, light against shadow and animated figure against solid furniture and architecture.

Nora Frenkel: oil painting (Sara Levi Gallery, Tel Aviv).

Frenkel's pictures are devoted to a painterly tradition. Intriguing in their casual strength and sometimes baroque in their visual attitudes, they are exciting to the eye. Her ability to place large fields of sentimental hues next to transient tones and have them both sit solidly on the same plane without interpretive confusion are a tribute to her professional ability and feel for creating tensions.

Looking past the ample brushing and drawing one sees traces of early Matisse, Beckmann, a bit of Bacon and Hopper's use of a light source as an integral part of the picture plan. Good company for any artist. (Sara Levi Gallery, 10 Pineles, Tel Aviv). Till April 13.

MODERNIST sculpture in the post-cubist period developed along two parallel axes, one fed by Constructivist ideology (Tatlin, Rodchenko, Gabo and Pevsner) and through to surrealism; and the other via the purists, Brancusi, Arp and Moore, all three devoted to developing sculptural forms using organic structure as a basic source of invention.

In her first show, **Zipora Gendler** places herself in the second camp. Her intent is to conceive symbolic studies but they mirror the purity and simplicity of Moore and Hepworth.

Her vertically oriented pieces are basically female. One reclining piece describes in reductive terms a massive fetus emerging from the centre of a large mass composed of two extended breasts. Smooth surfaces depict epithelial tissue and other elements, like a thin negative slit within a rounded form, or a rectangular chunk careening off and away from a major undulating volume.

Her inventiveness, however, is limited. There is too much redundancy in the limited number of pieces. Her problem is how to fight her way out of the dilemma of subject. (Horace Richter Gallery, Simtat Mazul Arieh, Old Jaffa). Till April 7. □

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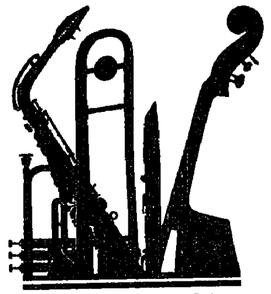

Saturday, April 10: Kibutz Chamber Orchestra and "Rinat" Chior. Conductor: Noam Sheriff.
Sunday, April 11: The Jerusalem Dance Company. Artistic Director: Yonatan Karmon.
Monday, April 12: Israel Folklore Group ("The Natural Choice").
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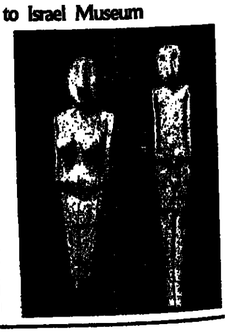
Nahum Gutman: "Arab Boy," oils, 1928, now on view at the Israel Museum; it is a gift of Aviva and Shimon Elman of Tel Aviv. The Museum has also recently acquired 71 pencil and ink drawings by Gutman made at the end of the Twenties to illustrate Bialik's Vayehi Hayom, *a collection of his legends, mostly around biblical figures.*

Ya'acov Salomon collection to Israel Museum

TWO UNIQUE 6,000-year-old ivory figurines (shown at right) from the chalcolithic period and found near Beersheba are among the important items bequeathed to the Israel Museum by the late noted Haifa lawyer, Ya'acov Salomon. The 50-item bequest includes some ancient glass given to Salomon by the Khayat family of Haifa, once dealers in antiquities. These rare pieces help round out the Museum's collection of ancient glass from this area. The Salomon collection was first presented at the Museum last month, at a memorial evening addressed by former Supreme Court Justice Haim Cohn and archaeologist Ruth Amiran. □



Homage to Bar-Even, Michaelis

TWO MEMORIAL exhibitions to two outstanding Jerusalemites have been mounted by a gallery with which they were long associated. Shmuel Bar Even the veteran sculptor and photographer whose work has often been reviewed in these columns, was an artist with a particular feeling for the sensual possibilities of Jerusalem stone; in it he celebrated his admiration of both woman and the city. In 1979 he held his last interesting show, one which saw him moving into fantastic realism...and surrealism. He was active in Jerusalem affairs, as was the late Dolf Michaelis, who passed away last year. Michaelis headed Bank Leumi in Jerusalem for 25 years but was also the pillar and eventually the Chairman of the Friends of the Jerusalem Artists. At 70 he embarked on one of his finest projects, that of helping steer the Jerusalem Print Workshop into its present fine premises, where his lithographs on show here were made. Also on show are some of his pastels, drawings and watercolours. Both of these remarkable men lived full lives that enriched all who came into contact with them. (Nora Gallery, Maimon 9, J'lem). Till March 28.

ZIPPORET COHEN-RAZ shows competent watercolours of Jerusalem and a few female heads, the landscapes being handled with dexterity; her work however suffers from being over-literal in both conception and colour. (Shatz Gallery, 4 Schatz, J'lem). Till April 16.

SYLVIA BAR-AM shows very competent geometric prints, more or less convential geometric abstraction (Municipal Art Gallery, 14 Jaffa, J'lem). Till April 1. □

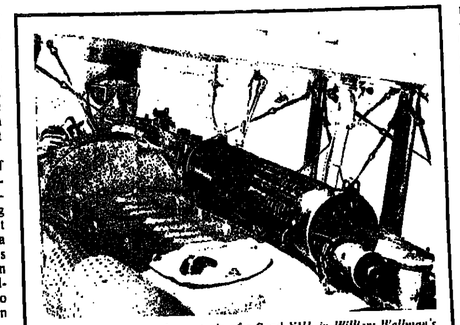
MEIR RONNEN

WELL INTO the first decades of the 20th century few universities in America offered courses specializing in American literature. American academics shared the long-held British view that American writing was a mere branch of English letters, and a rather scrawny, budless branch at that.

It took the chauvinistic mood of World War I to change such attitudes on American campuses. Today Americans feel secure in having their own national literature. But every once in a while comes a reminder that not everyone agrees — that in fact native American writing is still some sort of illegitimate offspring of the folks who invented the *mama loshen* back in the mother country.

SUCH A reminder is Donald Hall's new *Oxford Book of American Literary Anecdotes.* No denying the book is amusing. But that's mainly what's so disturbing about it. As a companion volume to James Sutherland's 1975 Oxford collection of anecdotes about British writers, the Hall book comes off as a sort of *Joe Miller Joke Book* about a bunch of people who happen to work sitting down — when they're not falling down drunk. Sutherland almost always restricted himself to anecdotes about British writers "in their capacity as authors." Hall likes material about "writers as people," and more often than not in their capacity as drinkers. This distinction not only shows the old prejudice against American literature, but it opens the floodgates to a great deal of irrelevancy and gossip. That's entertainment. But it's also more of yet another celebrity joke book than what is advertised.

SIMILARLY, Sutherland always remained on guard against the inauthentic, and when the veracity of an anecdote was in doubt, he made sure to point that out in his notes. By contrast, Hall defines an anecdote as any story which "tells what a person is like," and makes the



Fred MacMurray at the controls of a Spad XIII, in William Wellman's 1938 movie "Men With Wings." Bertil Skogsberg's "Wings on the Screen: A Pictorial History of Air Movies" (A.S. Barnes, $25) is the first international survey of the genre. The authoritative text by the fighter-pilot author is illustrated by 260 rare photographs.

Literary hangover

THE OXFORD BOOK OF AMERICAN LITERARY ANECDOTES edited by Donald Hall. New York, Oxford University Press. 360 pp., $15,95.

S.T. Meravi

startling admission that he has "been careful to be unscrupulous; if a story achieves print it is grist for this mill. Only once or twice has my sense of propriety raised itself to censor an obvious lie."

I find this cheerful willingness to perpetuate the apocryphal yet another indication of disrespect for American literature in favour of going for the laughs. Beyond that, why repeat doubtful stories to show what a person was *like*, when one can report accurately what a person indeed *was*?

For example, Hall tells us that when Dorothy Parker's husband suddenly died, a neighbour came by and asked if there was anything she could do, only to be told by Parker: "Get me a new husband." Well, we all agree it would take a Dorothy Parker to deliver such a line. But in fact would even Dorothy Parker say such a thing? It's a grand anecdote, but patently too Parkerish even for the Queen of the Round Table. The story may confirm for us what we think Parker was *like*, but indeed it may seriously distort the woman Parker really *was*. Finally, since the source of the anecdote is Lillian Hellman, a notoriously sleazy reporter and unreliable old memoirist, the story may tell us more about Hellman than it does about Parker. And that wasn't quite the purpose of the anecdote in the first place.

The fact that Hall supplies a source for each anecdote is commendable — though we should not expect otherwise — but this doesn't reduce his culpability if he is parading fiction as fact. He's also guilty of some other odd editorial decisions.

HALL, for example, unaccountably restricts all his anecdotes about Thomas Wolfe to only one source — and Andrew Turnbull's lacklustre biography at that — even though so many other sources of rich anecdotes abound. He gives us anecdotes about Jack Kerouac, but ignores the equally colourful and well-documented stories about Allen Ginsberg. He presents over 15 anecdotes about Henry James, while Sutherland amply covers James with five. And Hall devotes 10 pages to Abraham Lincoln, who essentially is not a literary figure and about whom anecdotes are readily available elsewhere. Sutherland includes in his book Winston Churchill, considerably more a man of letters than Lincoln, but allots him only one anecdote.

In short, Hall's book is certainly not for the student of American literature — who in any event will be familiar with such stuff as the Hawthorne skating party — and it's certainly not for anyone who happens to think the Americans have created a respectable body of literature that can stand on its own. What we're left with, then, are some good jokes. The following don't have much to do with writers as writers, but they're good one-liners nonetheless:

□ Igor Stravinsky, remarking on Auden's famous wrinkled face: "Soon we shall have to smooth him out to see who he is."

□ George S. Kaufman, complaining of a fellow playwright's work which had become bland: "Odets, where is thy sting?"

□ Eugene O'Neill, invited to write a screenplay for Jean Harlow and instructed to cable back his reply collect, confining his reply to 20 words: "NO NO NO NO NO NO NO NO NO NO NO NO NO NO NO NO NO NO NO NO O'NEILL." □

Conning the media

PORTRAYING THE PRESIDENT: The White House and the News Media by Michael Baruch Grossman and Martha Joynt Kumar. Baltimore. The Johns Hopkins University Press, 358 pp. No price stated.

Charles Hoffman

THE TRANSFORMATION of the modern American presidency, beginning with Franklin Roosevelt, into an unrivalled centre of power, and an unparalleled source of interest for the populace, is inconceivable without the modern news media. Roosevelt knew that, to expand the power of the federal government and his role as president, he would have to win the support of the people by establishing a direct rapport with them through the mass media. Indirect channels such as political parties were too cumbersome and conservative, and worse, they would make him dependent on those who operated these channels — from the local bosses to the barons of Washington.

Roosevelt is best known for his use of radio as a means to build a mass following, but he was equally skilled in manipulating the press to deliver the messages that he wanted to get across.

EVERY PRESIDENT since then has been locked in a tight embrace with the media. In the process, presidents have become as dependent on the media as they were on traditional political channels, maybe even more so.

The relationship between the president and the media as it has developed since Eisenhower years is the subject of this book by two political scientists. It devotes most of its attention to the Ford and Carter administrations, when the authors conducted research at the White House among the staff and press corps. Their thesis is that the relationship has become central to the American political process and that it entails a mixture of conflict and cooperation, with the pendulum regularly swinging from one extreme to the other.

This thesis, presented at the outset, is hardly startling, but if one plunges deeper one can find a wealth of interesting problems, facts, anecdotes and analyses.

A MAJOR problem raised concerns the White House press corps' effectiveness in covering the president. This does not refer to what newsmen cynically call the "body watch" — the coverage of the president's daily round of affairs, which is also "news" — but to the journalists' ability to find out "what's really going on."

For many people Vietnam and Watergate, especially the latter, spring to mind as examples of what good coverage should be. Here, journalists fought through a maze of deceit, manipulation and even intimidation to bring out the true story.

The trouble with this version (and White House newsmen are the first to recognize it) is that these stories would never have "broken" at the White House. Watergate was first picked up as a "court story" by members of the metropolitan staff of *The Washington Post*. The true dimensions of the morass in Vietnam were seen only by those far enough away from "official Washington" not to be mesmerized by its version of reality.

HAVE THESE two landmarks in the relations between the president and the media changed the way the president is covered at the White House? Very little, conclude the authors. In the post-Nixon years, cynicism among newsmen was more overt, and official spokesmen were questioned more aggressively, but the organization and routines of White House coverage remained largely as they had been. The enormous efforts and resources invested by the president's entire staff in promoting their version of reality are largely successful. As one veteran reporter put it, "most of the time, we know we're being had."

Why should this be so? Analyzing the media-White House relationship from both sides of the fence, the book provides a clear, if not very encouraging, answer. Briefly, it is that the White House staff knows the needs, work routines and conventions of the press so well that it can usually exploit them for its own purposes. The press is aware of this, but can do little to counteract it because, in the final analysis, the president's staff are the White House insiders, not the press.

EVEN IN a phase, as we are now witnessing with the Reagan administration, when White House infighting spills over into the press, the latter cannot expose as much as it would like to because this would jeopardize its relations with the White House for the remainder of the president's term.

According to the pattern observed by the authors, the current tension between the media and the White House should be followed by a truce till Reagan's term ends — then the cycle of harmony, conflict and detachment will begin again with his successor. □

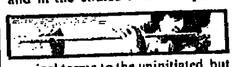
Lully-bye

MUSICAL BUMPS by Anthony Miall, with drawings by Ken Pyne. London, Dent. 80 pp. £3.50.

Yohanan Boehm

I'VE READ many collections of anecdotes by musicians. The best is Leo Slezak's funny, and mostly, true chronicles of on-and off-stage happenings of the kind which add spice to the lives of hard-working musicians, singers, conductors and stage personnel. (Oddly enough, I don't recall much about the lives of composers.)

However, all these collections were written in German, so I was glad to meet with Miall's English humour. His book isn't very long, and in the course of it he explains



musical terms to the uninitiated, but still there's space enough for a number of amusing stories. My favourite was the one about Sir Thomas Beecham. He was sorry "that the English were besotted with foreign conductors, many of whom were only third-rate. Why employ them," he raved, "when there were so many second-rate native conductors looking for work?" Probably his remark could be applied to other musical cultures!

We are still in the middle of the Wagner controversy, so I looked for references to him in the chapter on opera. Bill Niall, for instance, is quoted as saying "Wagner's music is better than it sounds." The best remark is Oscar Wilde's: "I like Wagner's music better than anybody's. It's so loud that one can talk the whole time without people hearing what one says."

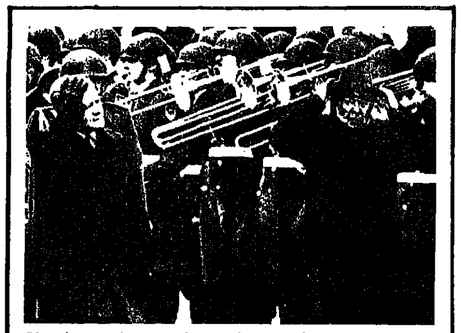
MANY OF Miall's stories may be known already but his versions are very lively. For example, compare the death in harness of Jean Baptiste Lully (1632-87), as related by Grove, in his stately *Dictionary of Music and Musicians*, and by Miall.

Grove writes: "In the heat of the moment he hit his toe with the sharp point of the cane with which he was beating time. An abscess developed, and gangrene spread rapidly because he refused to let his physician remove the toe. Although in the greatest physical distress, he put his financial affairs in order and made his peace with the church before dying on the morning of 22 March 1687."

Miall puts it this way: "Beating time with a long pole on the floor, as was the custom, the Master of the Music bravely kept going for several pages after he had actually given a fortissimo downbeat to his own big toe. Both the stiff upper lip quivering under the small moustache, and the throbbing toe, went unnoticed by all except the conductor himself. The choir sang on, the orchestra played with *esprit* and the King took his customary polite interest. It was only after the concert that the abscess began to form on the injured extremity. Gangrene set in and Lully was forced to take to his bed. On March 20th he was much worse and before the end of the month Louis XIV was advertising for a new conductor."

Miall relates this morbid event with the kind of humour which is an extenuating feature of the Anglo-Saxon temperament. □

In the labyrinth



Blow the man down: Brezhnev in Germany, photographed by Werner Baum. "Eyewitness: 25 Years Through World Press Photos" (Quiller Press, £9.95), by Harold Evans, the recently-dethroned editor of "The Times," skilfully links the text with award-winning pictures.

NOVY MIR: A case study in the politics of literature 1952-1958 by Edith Rogovin Frankel. Cambridge University Press. 206 pp. £19.50.

Robert S. Wistrich

THE POLITICS of literature in the Soviet Union has long been one of the most complex, controversial and sensitive issues confronting both the individual writer and the regime. Under Stalin's autocratic rule, the traditions of state control and censorship of literature originally inherited from the Tsarist period, and the incomparably more stringent Marxist-Leninist ideological norms of *partiinost'* (party-mindedness), inevitably stifled the spiritual freedom without which no authentic art can survive. Already in the 1930s the exiled Bolshevik leader, Leon Trotsky, had attacked the absurdities of Stalinist "socialist realism" which had bred "an epoch of mediocrities, laureates and toadies"; Soviet literature and art, he wrote, had been castrated by bureaucrats "armed with Mausers" glorifying the "brilliant" achievements of the Stalinist leadership and the Communist Party in socialist construction.

Edith Rogovin Frankel's compact and scholarly survey of the politics of literary publishing in the USSR begins however in 1952 — the last year of Stalin's life — when the first signs of a "thaw" could already be observed in the literary sphere. She notes the surprising paradox that in an atmosphere of Great Russian chauvinism, official anti-Semitism and mass paranoia, a limited process of artistic innovation had nonetheless begun, whose seeds were to germinate after Stalin's death in the leading Soviet literary journal, *Novy Mir* — the principal forum of the liberal intelligentsia. Deftly linking the continuation of this process of "liberalization" to the political fortunes of Malenkov and Khrushchev in the post-Stalin power struggle, Dr. Frankel shows how *Novy Mir* came to act as a "safety-valve" for the regime, allowing creative experimentation and greater self-expression in the field of literature.

Under the editorship of the major Russian poet, Alexander Tvardovsky (1950-4, 1958-70), and Konstantin Simonov (1954-8), *Novy Mir* became both a barometer of policy changes from above and a pioneer in formulating publishing policy from below. By skilful editorial maneuvering in the labyrinth of Soviet literary politics, and a judicious balancing of ideological demands against the loyalty of the creative artist to his own vision of the truth, *Novy Mir* succeeded for approximately a decade in revitalizing Soviet literature.

During the "economic thaw" (1953-4), with the criticism by the new leadership of material shortcomings in Soviet everyday life (poor housing and educational facilities, agricultural failures, inadequate consumer goods, etc.), the journal was able to publish contributions which for the first time showed the grimmer side of Soviet reality. *Novy Mir* increasingly identified itself with the demand for truthfulness in Kolkhoz fiction, and with a new emphasis on the "trifles of life," on problems of individual morality and the personal, emotional side of human nature. It reacted also against the "play-it-safe" orthodoxies of Marxist-Leninist literary criticism. Vladimir Pomerantsev's article "On Sincerity in Literature" (December 1953), which stressed the values of spontaneity, independence and honesty as the touchstone of good literature, marked the high point of this first phase in the thaw. Inevitably, the conservative reaction against such "unmarxist" deviationism was not slow in coming and led to Tvardovsky's removal in August 1954.

NEVERTHELESS, there was no complete reversal of the liberalization process, and the new editorial board of *Novy Mir* found itself drifting with the anti-Stalinist tide, in spite of escalating attacks by time-serving diehards. Under Simonov (who had in 1949 actually participated in the "anti-cosmopolitan" drive), the journal even published martyred Yiddish poets like Peretz Markish whose work had altogether disappeared from the Soviet literary scene. The "political thaw," inaugurated by Khrushchev's sensational revelations at the 20th Party Congress in 1956, permitted not only the rehabilitation of purged writers (and the first cautious mention of the Stalinist purges themselves), but, more importantly, a new focus on arbitrary, bureaucratic abuses and the inhuman aspects of ordinary Soviet life.

Vladimir Dudintsev's best-selling *Not By Bread Alone*, first published in *Novy Mir*, epitomized this concern with the grievances of the individual, dehumanized by the system and the amorality of arrogant Soviet officialdom. For some six or seven months while the Stalinist "cult of personality" was being officially denounced, it was possible for *Novy Mir* to wage its own campaign against the devastation of Soviet literature caused by aesthetic norms imposed from above, by excesses of embellishment and doctrinal half-truths. However, in the wake of the Hungarian uprising, as Dr. Frankel demonstrates, a new freeze on literary experimentation occurred, and the drive for ideological orthodoxy temporarily reasserted itself.

The decisive turning-point came in 1958 following Khrushchev's victory over the "anti-Party group," who were now conveniently saddled with responsibility for the Hungarian débâcle and literary-intellectual "excesses" in Eastern Europe. With Khrushchev firmly in control and eager to establish a *modus vivendi* with the literary intelligentsia, a more enlightened cultural policy emerged. Tvardovsky returned in 1958 to revitalize *Novy Mir* and was able to surround himself with a like-minded circle of editorial staff, writers, advisers and friends, supportive of each other and sharing a commitment to the values of decency, truth and artistic integrity. As Dr. Frankel aptly puts it, this "family circle" of literati constituted "a dissenting sect within the system, yet not of it." The author convincingly describes the intricate process of bargaining in editorial committees, the haggling with the censorship, with the Union of Writers, and with party officials which permitted the journal to navigate the tricky cross-currents of Soviet literary life and probe the frontiers of the permissible.

A complex picture of the hierarchical structure of decision-making emerges with no total homogeneity visible anywhere. The chain of literary control stretching from the self-censorship of the writer at his desk, through the readers and editorial staff, the various censorship bodies right up to the top party leadership and the KGB, proves to be rather less monolithic and impregnable than is often assumed. As Dr. Frankel shows in her case-study, much depends on the personality and leverage of the individual editor, on the composition of his editorial board, on the political atmosphere, and the process of give and take in bargaining with the various authorities. Sometimes, as with the publication of Solzhenitsyn's *One Day in the Life of Ivan Denisovich* (which first appeared in *Novy Mir*), the final decision might be made by the Communist Party leader himself — in this case, Nikita Khrushchev. At other times, noncomformist material could get by thanks to the stupidity of the censors themselves, whose inability to understand or handle creative literature emerges clearly in this study.

HOWEVER, WHAT MADE *Novy Mir* special in the 1950s and 1960s was the personality of Tvardovsky himself. He was the driving-force of the journal and patron-saint of the humanistic Soviet intelligentsia. Perhaps the most poignant part of Dr. Frankel's perceptive and absorbing study is the portrait of this remarkable poet-editor who saw himself as the critical conscience of his generation. It took courage and uncommon skill in literary maneuvering in the pre-*samizdat* era to publish the writings of Grossman, Pomerantsev, Nekrasov, Trifanov, Panova, Solzhenitsyn and Sinyavsky; to write outspoken editorials declaring that artistic freedom and the defence of truth were inseparable from *partiinost'*; to defend contributors from the hostility of orthodox, time-serving critics. A loyal communist who identified himself fully with the party (and held high party posts), Tvardovsky above all admired talent, and for this he was prepared to fight. A man of populist bent, his tastes were simple in poetry as in life. Perhaps it was his peasant background that led him to despise the material privileges of the Soviet élite, and to believe with trusting naivety that, if only the popular voice were heard, the Party would be able to erase the nightmarish past and lead the Soviet masses towards a truly humane, democratic socialism that respected decency, morality and the rights of the individual.

His path, unlike that of the stormy, temperamental Solzhenitsyn (who later unjustly accused him of cowardice), was one of compromise — to achieve what was possible *within* the system. For approximately eight years this tactic paid off. But with the trial of Sinyavsky and Daniel in 1966, and the refusal to permit publication of Solzhenitsyn's *Cancer Ward* a year later, the possibilities of maneuver were clearly becoming narrower. The historic role of *Novy Mir* as the voice of the liberal Soviet intelligentsia appeared to have ended. In its place came a return to harsher, more repressive methods, the emergence of *samizdat* literature, the crackdown on dissidents and finally, the emigration movement. Tvardovsky resigned in 1970 and a year later he was dead. Always a heavy drinker, he may well have succumbed to despair when the journal, which was his whole life, finally lost its *raison d'être*. But his goal of publishing according to conscience, quoted by Dr. Frankel at the head of her last chapter, still retains its relevance today, and may serve as his epitaph. "For that which we could not do — and did not do — we won't be made to answer in the next world. But for that which we could have done and didn't do we will be punished." □

The author is currently a Fellow of the Institute of Advanced Studies at The Hebrew University, Jerusalem. Her most recent book, Socialism and the Jews, *has just been published in the U.S. by Associated University Presses.*

A play with music

CHARLOTTE: LIFE OR THEATRE? By Charlotte Salomon. Introduced by Judith Herzberg. Translated from the German by Leila Vennewitz. London, Allen Lane and Gary Schwartz. 784pp. 769 illustrations in colour and 13 painted texts. £29.50.

Meir Ronnen

THE AUTHOR of this remarkably massive and unusual autobiography died in Auschwitz in 1943, aged about 25. Born in Berlin in 1917, she was a refugee in the south of France when she was arrested and handed over to the Germans. Just before the roundup she pressed two bulky packages containing hundreds of gouaches on the local doctor, telling him: "It's my whole life."

It was indeed. The paintings, each a page which contains texts, are a semi-dramatized autobiography of her haunted life and an account of her relationship with a Svengali twice her age, a man who had made her face the truth about her family: her mother, aunt, grandmother and greatgrandmother had, at different times and for different reasons, all killed themselves.

The work was conceived as a whole and is subtitled "A Play With Music," complete with playbill. It is in fact a shattering cathartic psychodrama, but without any trace of mawkishness or self-pity.

Charlotte began her life's work in 1940; its completion was a race against time. The family ghosts and her own demons haunted her from within; the Nazis hunted her from without.

This is not Holocaust literature, but the record of a young woman's race against it, a race in which she attempted to give form and meaning to her life and coming death. She and her mentor write in one page that "one has to experience death in order to appreciate life..."

Her mentor was Alfred Wolfsohn, an intellectual with mystical theories about art and life, who had been shellshocked in the Great War. In her account, Charlotte's relationship with him mixes fact with romantic, sexual fantasy.

Charlotte finished her book in a kind of rapture, relying on her instincts more than her limited art training, caught up with both completing and recreating her life in one go. In the end, the drawings which possess a near naive expressionist ferocity, disappear altogether, to be replaced by painted texts.

Charlotte's father and stepmother survived the war and recovered the paintings in 1947. Charlottes's circumstances and terrible end lend more than mere poignancy to her powerful mixture of colour, dialogue and even song. Charlotte was no calm, essentially ordinary little Anne Frank. She was a neurotic young woman of immense temperament and flair, unable to deal with life except by reshaping it on paper. Through it, she came to accept herself and, perhaps, her fate. □

Reeking of merit

MEMOIRS OF AN ANTI-SEMITE by Gregor von Rezzori. New York, The Viking Press. 287 pp. $13.95.

Reuven Rosenfelder

IN TODAY's market, such a title as *Memoirs of an Anti-Semite*, accompanied by an illustration suggestive of romantic and erotic entanglements, is a good drawing card. Yet you may regret the invitation if you dislike complicated sentences, elaborate descriptions and complex observations. They characterize this book.

This doesn't mean that it has no merit. In fact, it positively reeks of merit. The author is a gifted and mature writer, an observer and thinker, who has made a laudable effort to evoke time and place — several times and several places — in a context of personal experience.

Yet the book doesn't excite. It leaves nothing unsaid; and it employs over-many clauses and sub-clauses to drive the point home. In short, it's too German.

But Gregor von Rezzori is not a German. He is not even an anti-Semite. And this book isn't a "Novel in Five Stories," as alleged on the cover, for it clearly has the flavour of personal recollection. This impression is reinforced by the biographical note about the author. It is not much of a story anyway, and it would not matter if parts were invented. The story-teller's "I" is the author's "I." The whole thing would not make sense otherwise.

WHO IS this story-teller? He was born in Bukovina, about the time the Austro-Hungarian Empire collapsed and Bukovina became part of Rumania. His family, although tracing its lineage back to Sicily, belonged to the Austro-Hungarian nobility. It was immersed in the German language and German culture, and owed allegiance to the Habsburgs.

His father, distant and hard, channelled all his passion into hunting. As a child, the story-teller felt more welcome at his uncle's country estate. There was a Jewish doctor in the village, and his son befriended the author. He began to visit his uncle's manor, to which no Jew had previously been admitted. His superb piano-playing touched the author's aunt, and she fell in love. Things were never the same again in that manor.

Later, the impoverished author roamed the streets of Bucharest, a young man driven by romantic and sexual fantasies. He was peddling the cosmetic wares of a local factory when he met a Jewish woman, older than him and owner of a small store. They had a passionate love affair, then broke up, for their outlook and expectations were incompatible. In another period, he lived in Bucharest in a Jewish-owned rooming house which was home for some characters on the margin of society. He had a strange, non-physical relationship with a dark-haired Jewish woman whose complex personal background reflected the polyglot nature of that society. A strange intellectual intimacy developed between them.

In Vienna, in the 1930s, the aristocratic reserve of Gregor von Rezzori ensured his loneliness until he was taken under the wing of a vivacious woman, Jewish of course, with a lively intellectual circle which accepted him. But the Austrian desire to be embraced by Nazism grew irresistible, and the position of Jewish intellectuals rapidly deteriorated. It became dangerous to be seen with them.

In the last section of his book, the author ponders the various stages of his life. His marriage to his second (yes, Jewish) wife has been crucial for him, and ended in disaster. They quarrelled continuously. The son born of that marriage died at the age of five, and the father thinks this was probably fortunate. His strongest memory of the child is his sad Jewish eyes.

WHY DOES this man call himself an anti-Semite? His love affairs are with Jewish women, he keeps Jewish company, and fancies himself a *maven* in things Jewish. He considers himself, the goy, as more *Yiddish* in character than his Jewish yet Aryan-looking second wife.

He does have a preoccupation with Jews, but this isn't necessarily the qualification of an anti-Semite. He is a compound of prejedice, rebellion and discovery. The prejudice is inbred, inherent in his family's *Weltanschauung*. And in his particular milieu, rebellion results from consorting with Jews (who can therefore assist a rebellious spirit). Discovery is the last phase, when Jews become people once there is real involvement.

Ultimately, he fails to qualify as an anti-Semite because he does not generalize. Beyond stereotypes, or group characteristics for that matter, there are individuals, each of them different. One does not have to be Jewish to have faults. It's a universal condition. The persons described in this book are human, and their faults are human, not Jewish.

This book is like an elaborate tapestry, it evokes landscapes and city-scapes (Bucharest is especially vivid.). It distills and defines the thought-processes and attitudes of a doomed class, which perished with the Empire. But (despite the fact that two of the five episodes were written by the author in English) I could not escape the feeling that it reads like a translation from the German. There is something German about the book's attitudes, presentation and style. This fits the subject-matter but does not make for easy reading. □

Sexy and romantic

Dora Sowden

WOMEN STILL seem to have the corner on romantic, sex-ridden novels. Here are some samples.

Meredith Daneman's **A Chance to Sit Down** (Corgi, 190 pp. £1.25) has inspired a BBC serial, and its early pages give some real insight into dance and the dancer's life. Told in the first person, it shows knowledge of technique and routine. However, it soon goes off into details the heroine's love affairs, and mars the happy flow of the otherwise witty tale of rivalries, ambitions and frustrations in a ballet company.

When she tells of her feelings about dancing in *Les Sylphides* (in the corps-de-ballet), or describes a Jewish ballerina whom she compares to Pavlova, or states a ribald fact about some male dancers, she redeems the book.

ELIZABETH GOUDGE has ten other titles listed on a page of **The Bird in the Tree** (Coronet, 256 pp. £1.50), and her way of spinning out a thin story certainly shows an experienced hand. Yet everything and everyone are immersed in such a tender glow that the style defeats itself.

The old lady who has found a wonderful house and intends it to remain the family centre has "a clear, girlish laugh" that is "echoed by the little gold clock on the mantlepiece." Old villagers sitting by the sea "removed their pipes from their mouths" and turned round when the favourite grandson David Eliot arrived — and the author comments: "More they would not have put themselves out to do had the new arrival been the King himself." Such arch nonsense tends to make the story tiresome but this will perhaps be corrected in the next two volumes; for this is to be a trilogy.

DANIELLE STEEL is also an author of several novels, and her **Palomino** (Dell, 463 pp. $6.95) also shows the hand of experience — but with a difference. The romance is simply told and with convincing clarity. Though the coincidences are less credible than the characters, the dialogue is good and the romance has pathos and pace. Samantha, a beautiful and clever advertising executive, is deserted by her handsome anchorman husband. To recover from her feelings of devastation, she goes to a Californian ranch where her pale blond hair and her fine horsemanship earn her the nickname Palomino. Complications develop when she falls in love with a ranch hand but the story ends more or less happily.

This could be a good bedside book, with its short chapters printed in clear type.

FERN MICHAELS' **The Delta Ladies** (Coronet, 330 pp. £1.75) must be one of the sexiest of the sex-drenched "modern" novels — with little else to recommend it. The scene is a small American town. The stud is bought off by a rich father when his daughter becomes pregnant. He accepts the bribe (because he comes "from the wrong side of the tracks"), goes to college, runs through the money, and returns to retrieve his fortunes. This sets up a host of complications, mostly sexual.

SUSAN CHEEVER'S first novel, **Looking for Work** (Corgi, 176 pp. £1.25), can be badly described as a young woman's list of lovers. Trying to escape from domesticity, she eventually makes a career in writing for magazines (*Newsweek* is mentioned), but on the way she has sampled males at college, married a divorced man with two children and found the marriage didn't work, made passionate love with an artist whom she couldn't decide to marry because it would again mean housewifery instead of a career. Though told with a certain charm, the sad little story of a mixed-up kid, who can find fulfilment only in a career, remains too slight. □

TEL AVIV UNIVERSITY

The Kaplan Project in the History of Egypt and Israel

The Department of Archaeology and Ancient Near Eastern Cultures

Archaeological Symposium on Israel, Egypt and Sinai in the Early Biblical Period

MORNING SESSION, 10.00 a.m. to 1.00 p.m. (In Hebrew)
Chairman: Prof. David Usishkin, Tel Aviv University
"Trade Connections during the First Egyptian Dynasty"
Dr. R. Gophna, Tel Aviv University
"Egyptian Cultural Influence on Canaan During the Middle Bronze Age"
Prof. R. Giveon, Tel Aviv University
"New Discoveries at Serabit-el-Khadem"
Dr. Y. Beit-Aryeh, Tel Aviv University

AFTERNOON SESSION, 3.00 p.m. to 6.00 p.m. (English)
Chairman: Dr. R. Gophna, Tel Aviv University
"The Egyptian Colony at Deir el-Balah"
Prof. T. Dothan, the Hebrew University
"New Kingdom Ports in Northern Sinai"
Prof. E. Oren, Ben-Gurion University
"Excavations in the City of Ramses"
Prof. Manfred Bietak, Osterreichisches Archäologisches Institut, Cairo
"The Akhenaton Temple at Karnak"
Dr. D. Redford, University of Toronto

EVENING SESSION, 6.00 p.m. to 9.30 p.m. (English)
Chairman: Prof. A.F. Rainey, Tel Aviv University
"An Egyptologist looks at the Exodus"
Dr. D. Redford, University of Toronto

Respondents:
Prof. R. Giveon, Tel Aviv University
Prof. Manfred Bietak, Osterreichisches Archäologisches Institut, Cairo
Prof. A. Malamat, the Hebrew University

The Symposium will be held on Thursday, April 1, 1982, 10.00 a.m. to 9.30 p.m., in room 223, Gilman Building, Ramat Aviv Campus.

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هكذا من الأصل

The Agitator Principle

MARKETING WITH MARTHA

THE LAST TIME my washing-machine repairman came, I got a peek at the corrosion inside the appliance and decided it was time to start looking around the market. There are more than two dozen different brands sold here, mostly imports, but two locally made.

Unfortunately, there is no up-to-date consumer research report on the washing machines sold here. Most people I've questioned seem satisfied with whatever machine they own, possibly because they are used to it and to its service company.

In some respects, you cannot go far wrong in selecting a washing machine in Israel. All brands on the market have been tested by the Standards Institute for electrical safety and reasonable washing efficiency in accordance with Official Standard 332. One sample of each imported model is tested and approved for two years. The machines made locally by Amnur (a division of Amcor) and Zohar are under the constant supervision of the Standards Institute and are authorized to carry its emblem.

The electrical engineer in charge of these inspections, Reuven Lev, told me that his testings showed no significant difference in washing capability between machines of agitator and tumbler-drum types, nor does he believe that one type causes less wear on fabrics than the other, as the manufacturers of each type argue. As for the difference between front-loading and top-loading machines, Lev says this is only a matter of individual preference, not of function.

There is an additional protection for washing-machine buyers. A government ordnance requires that manufacturers and importers stock spare parts for at least seven years. They must give a one-year guarantee, and if requested, they or their agents must sell the customer an annual service policy for the following six years. Some manufacturers and importers with greater faith in their products promise to renew service policies for longer periods. A washing machine is the single household appliance on which the Israel Consumer Council advises that it is statistically worthwhile to take out an annual service policy, rather than pay for each service call.

It is sometimes very difficult to get reliable figures, or any figures at all, on the amounts of electricity and water consumed by various types of washing machines. Some of the imported machines come with an "energy consumption label" but otherwise merchants are generally unable to answer these questions. This problem may be solved within a few months. Lev tells me the Standards Institute is currently working on a regulation that will require an energy label on every electrical appliance.

THE OVERWHELMING majority of washing machines sold here are the European type which wash by tumbling the laundry to and fro in a closed drum. The friction of the pieces against each other helps them get clean. They may be front or top loading, but they all are capable of heating water to the required temperature, including almost to boiling point. The laundry cycle is lengthy — usually around two hours for a "white wash" in very hot water, and close to an hour for a delicate cycle with synthetic fabrics.

Many of these Israeli and European-made machines are very compact, scarcely more than 40 cm. (two standard floor tiles) wide, while others are normal front-loading European machines which measure about 60 sq.cm. Four to five kilos is the average laundry capacity.

In sharp contrast are the American-made machines, which work on the agitator principle, but they are too big and too expensive to be widely known here. They do not heat water at all, but rely solely on the intake of hot and cold water from the household's regular piping system, and because of this and because of their strong action, a full laundry cycle takes only 20 to 35 minutes. These machines have a maximum capacity of at least eight kilos of laundry. But they are considerably larger than the standard European machines (the General Electric is 69cm. wide and 64 cm. deep, while the Maytag is 68 cm. deep).

IN BUILDINGS with a good supply of central hot water, it would be an economy to use a machine which has a hot water intake pipe, I am told by engineer Ellio Souzi of the Energy Advisory Bureau, and heat will be just below the usual "white wash" temperature Israelis are accustomed to. If you have a solar tank on the roof, this would certainly be an economy, but the temperature might not be high enough to satisfy you. Souzi points out that it is uneconomical to turn on an electric boiler of 120 litres in order to heat some 24 litres for a washing machine, but importers and agents for American washers disagree. They argue that most people heat up their water boilers anyway, and the amount drained for the washing machine could be quickly replaced.

There are some European-made machines which have a hot and cold intake pipe and also a heating element to raise the temperature of the water if it does not come in sufficiently hot for the particular programme chosen. I am surprised there are so few such machines available here: the only one at the moment is the Italian-made Philco, a front-loading tumbler machine of average European dimensions and average price. One of its two models takes a six-kilo load. The British-made Gala (with agitator) and Hoover, which many local consumers have bought, because of their two intake pipes, are not being imported at present.

Anyone relying on a solar heater who is contemplating buying a washing machine with a double-water intake system would be wise to remember that, if the pipe bringing the water into the apartment is a long one, there will be quite a lot of cold and tepid water before it comes out hot enough to be usable. This will mean running off a good deal through another hot-water tap before starting the machine working, which is something not to be overlooked in these days of constantly rising water bills.

People who manufacture or sell the types of machine common here that have only a cold-water intake and heat it from scratch say this is preferable — even though the greatest factor in electricity consumption is the heating element. This school says it is not good to put hot water directly onto dirty laundry, because this will "set" the dirt rather than dissolve it. They say the correct procedure is to take in water at no more than 25 degrees centigrade and have it heat up very gradually.

The American school replies that it is possible to do a cold pre-wash cycle first if the laundry is very soiled. In any case, most manufacturers everywhere recommend that particularly difficult spots — things like blood or chocolate — should be removed by hand before putting articles into a machine. Americans tend to use a lot of chemical spot-releaser sprays on their laundry before it goes into machines.

A BIG advocate of American washing-machine technology is Amos Kedar, an electrical engineer who lived in the U.S. for many years and today runs a service agency in Petah Tikva for all sorts of American appliances, Kedar Sherutim, about which I have heard only praise. In his words, "The American housewife is the most spoiled in the world. If American engineers designed these washing machines for her, they must know what they are doing. And if they are good for the Americans, they cannot be bad for Israelis either."

I have already referred to the high price of American washing machines. Today they cost anything from around IS9,000 to around IS31,000, which is the price-tag of a Maytag out of regular stock to the customer's door. As a "personal import" by an Israeli, it will cost about IS27,000. The General Electric, sold to Israelis only as a personal import, costs about IS30,000 at the present exchange rate. Immigrants and returning residents from the U.S. can order the Maytag for $870 or the G.E. for $1,000.

Why would anyone want to pay twice as much for an American washing machine as for the average European or Israeli machines and three times as much as the very cheapest ones available? The importers of Maytag and General Electric say the reasons are much longer life-expectancy and a much-lower operating cost.

Kedar of Kedar Sherutim claims that an American machine will last two-and-a-half times longer than the average Israeli or European machine. Because there is no heating element, it has a simpler mechanism and hence there is less chance of anything going wrong. Also, because loads are bigger and cycles shorter, the machine is not operating as many hours to do the same job.

In terms of energy consumption, the American machines utilize much less electricity per load of wash than the European and Israeli machines — despite their larger capacity. General Electric says eight kilos is its maximum, while Maytag says it is possible to wash up to 10 kilos at a time satisfactorily. Maytag claims that U.S. consumer surveys found it the most economical machine on the market there. The local agency tells me that an hour's operation of the Maytag uses only one-half kilowatt of electricity, and since the maximum cycle is only 35 minutes long, it would take only about 250 watts of electricity. The four-to-five kilo European and Israeli washing machines consume about three kilowatt hours of electricity for a white-wash cycle which heats water to about 90 degrees and lasts for two hours. Of this, about 2.5 kwh. is for the water heating alone.

In terms of water consumption, the Maytag sounds incredibly low, but the agency was reading from the manufacturer's own data: 76 litres for a five-kilo load or 102 litres for a 10-kilo wash. The European and Israeli machines take anywhere from 100 to 200 litres for a maximum cycle with only four to five kilos of laundry.

Of course, not many people will be willing or able to put out the large sums required for an American machine. Not many, except those who live in private houses, will have space for an American washer, especially if they want a dryer next to it. And not everyone here is going to be easily convinced that there is no need to "boil" white laundry — i.e. raise it to a temperature of 85 or 90 degrees centigrade, which is not really boiling, of course.

THERE IS ONE European washing machine which approaches the American ones in price, and that is the German Miele, which has a list price here today of IS24,500. It is the standard size of European machines, does five kilos of wash (or a half-load option) on the drum-tumbler system, and heats its own water from a single intake pipe.

Why is it so expensive? "Because it is made entirely of enamel and stainless steel, with no metal that can rust" — says its import agent. The Miele company has so much faith in its product that its policy is to renew annual service contracts "for up to 75 years," which is the age of the very first Miele washers ever made.

Miele does have a very good reputation for durability, but there are quite a number of other German-made washing machines sold for several thousand shekels less, and their importers are also very proud of them. I have no way of knowing if the much higher price of the Miele is justified or not. One reason all German-made machines on the market here are among the more expensive ones is because of the current strength of the Deutschmark.

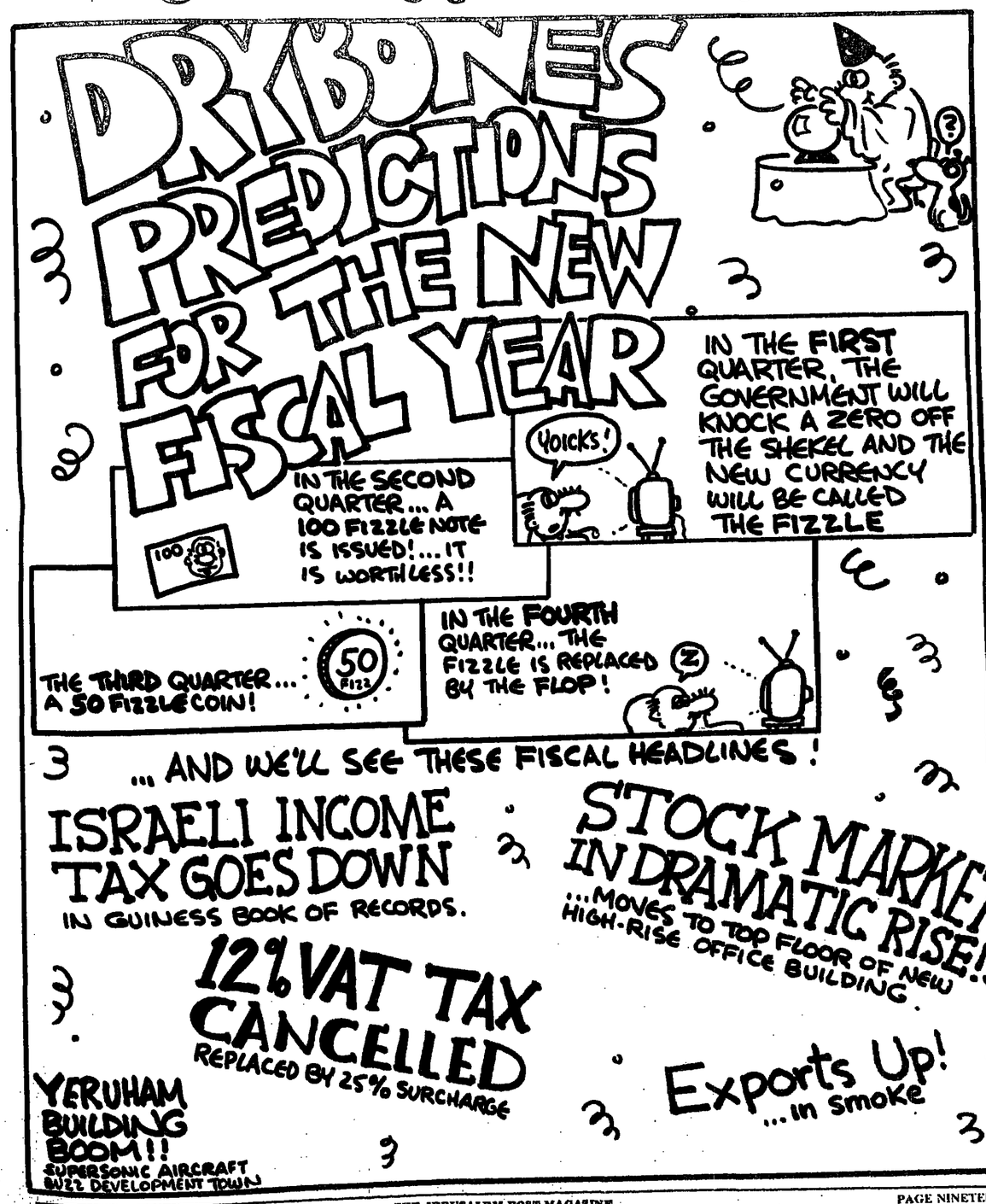
The Tel Aviv agency of Miele now has a U.S. branch, so people with duty-free rights can order one from there.

The importers of the American G.E. also bring in a German brand called Blomberg, whose name is less well-known because it used to manufacture mainly for department store chains and mail-order houses under their own brand names. The importers say that the Blomberg is also made of enamel and stainless steel, and that it is a very durable machine too. Its list price is IS16,100 and its service policy can be renewed up to 10 years. There is also a slightly cheaper Minimat version of the Blomberg which takes four-and-a-half kilos, yet measures only 64cm. high, with a width of 43 cm. and 55 cm. depth. Most compact washing machines are much taller, and this one could be pushed under a table.

Next week I shall be dealing in detail with the popular and less expensive machines, both European and Israeli. □

Martha Meisels.

The Weekend Dry Bones



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